Kine WEEKLY

Quota: B. of Trade Sends for Producers

—*See Page 3*

"...THEY'VE BEEN ATOM BOMBARDING THE BOX-OFFICE!"

The way they've been coming in is like chain reaction—there's no stopping it! So the greatest picture power in London is unleashed for a second terrific week at The Empire!

"The Beginning or the End"

KINEMATOGRAPH WEEKLY

93, Long Acre, London, W.C.2.

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Kinematograph Weekly" is a member of the Audit Bureau of Circulations

A PROBLEM OF A BOYCOTT

THE Motion Picture Association of America has protested against the idea that pictures made by the German film industry should be distributed abroad.

Apparently, if cable advices to London are correct, the M.P.A. considers that the German studios should virtually be banned from selling their product in foreign markets for the next 20 years.

This is a decision which will raise a number of question marks.

Quite obviously, it is certainly not the province of the KINE. to start special pleading for Germany or for anything particularly German. Such problems are far removed from our specialised province.

But it is fair to point out that after the last war Germany made a notable contribution to the international screen, and one without which filmdom of all nations would have been poorer.

Pictures like "The Street," "The Cabinet of Dr. Caligari," and the earlier works of men like Pabst, Robeson, Murnau, and so on, played a most important part in the evolution of the film as a medium for the expression of adult ideas and emotions. Other film centres like Hollywood, Elstree and Moscow, later showed how the Germanic idea has been studied and assimilated.

It would be most unfortunate if a film of any such value was lost to the world through an arbitrary boycott of this type. Of course, we have no guarantee that stricken Germany can produce films this time which will be in any way comparable with those turned out 20 odd years ago. But it would be sad indeed if we were to be deprived of important work through a suggestion that seems to have taken more thought of the commercial rather than the creative side of the issue. Filmdom is, usually, highly international in outlook.

THE winds of March are nothing like as variable as the latest theory about the forthcoming Films Act. Indeed, rumour on this subject is like a weathervane in a cyclone.

For what it is worth I now put it on record that in the last ten days there has been a distinct change round in informed opinion in Wardour Street.

Whereas a fortnight ago everyone had quite made up their minds that renters' quota would have been eliminated in the first draft of the Films Act, the new theory is that if and when the Government decides to issue a White Paper covering the Industry, it will be found that a renters' quota is put back.

THIS is another way of saying, of course, that what one might call the Korda pressure group is no longer in the ascendency as far as the Board of Trade is concerned.

Piecing together such pieces of gossip as I consider to have emerged from really well-informed sources, I would say that the position is this:

When the C.E.A. sent its first deputation down to Whitehall a couple of months or so ago, the exhibitors were startled at the solid attitude which R. C. G. Sovervil showed on this subject.

He made it quite plain that, as far as the Board was concerned, renters' quota was out.

SINCE then there has been a second C.E.A. visit, when, I am reliably informed, that there was a noticeable change in attitude.

It appeared this time, I believe, that minds which had been implacably made up were now aware that there were question marks around.

The reason? Some of Korda's figures have been strongly challenged on the grounds of sheer reliability, and it seems that the master has trumped his long suit with the ace of overstatement.

WELL, there it is. The temperature suggests that the quota bathwater is cooling down.

At any time now someone will be able to put his foot in it.

MEANWHILE, I urge all interested parties to study the main story in this issue of the KINE.

Our writers show that the maximum British studio output for the renters' quota year, starting next April, will be 85 pictures at best.

Bear this in mind in framing quota proposals.

Such figures are very valuable. There have been many wild ones.

ALEC BOYD, of Associated British, left for the States last week-end on the *Mauretania*.

Boyd will be away, not for many weeks, but for many months, and I believe there will be a very good story from him on his return.

He is going through to Hollywood to study production administration methods at the Warner Studios. There is no law against you inferring that when he returns he will be put in charge of studio administration at the Associated British Elstree Studios. If you do make this guess I should say it would be a very intelligent one, although no announcement of the appointment may be made.

L O N G

ARTHUR RANK and his party have also been held up by shipping problems. They are off on the *Queen Elizabeth* at the end of the week.

You will remember that the Rank trip was originally planned as a holiday and as a visit to a married daughter. I said some weeks ago that it would turn out to be another of those high-pressure business trips. A glance at the itinerary in this week's KINE. will show you how right I was.

You may take it for granted that there will be a round table discussion between Rank, John Davis and Eric Johnston.

UP at the Northern Branch there has been some criticism of a new method of selling a picture, whereby the percentage is left blank and the renter writes the magic initials T.A.P. across the contract.

There was some whimsy about the meaning of the word "Tap," and Tom Scott said they were being tapped quite enough.

I mentioned the matter to John Woolf, joint managing director of G.F.D., when I called on him one day last week, and he agreed with me, of course, that somebody must have pretty bad handwriting. The initials are not T.A.P. obviously, but T.A.S., which means "To Await Showing."

The tendency to sell films on a percentage to be determined after they have been shown is slightly increasing, although it is not one which the renter considers to operate in his favour.

IN the case of films cited at the Northern branch, they were all G.F.D. It is obvious that an exception was made in certain cases, and the exhibitor was given a chance of seeing what the film drew before sending his cheque.

As Woolf pointed out, this was done as a gesture to the exhibitor.

Woolf himself is up to his neck in it these days. The G.F.D. output, representing Rank plus Universal, is now so big that one top feature is tumbling out as fast as the last one is out of the way.

This was so much the case, as John Woolf pointed out to me, that the next James Mason film is due for release in August and there are big British top liners pencilled in for late June and July.

THIS is far removed from the old days when the summer season meant that the renters withdrew their best offerings, and in this particular point the centralisation of the Rank and Universal output into one company obviously means a better booking diary for the customer.

JULES SIMMONS, with whom I broke bread the other day, moved out of Anglo-American last week-end. He has shunted his general film effects over the road and has taken temporary accommodation at 80, Wardour Street at a company called Unicorn.

He asked me to let his cronies in the Trade know that he can be reached at Gerrard 1809 until such time as his own plans materialise.

MAX MILDER was in the Street a few days ago on the way to Torquay, where he is recuperating after his long illness.

I did not see him, but friends of his tell me that he looked very fit, although he has lost quite a lot of weight.

Fred Baker, of Butchers, is another Wardour Street invalid making steady progress, I am glad to hear.

HUNDREDS of film business men must have listened in to last week's Picture Parade over the Light Programme, in which Leslie Holderness replied on behalf of the managers to criticisms which had been voiced in previous programmes in the same series. Quite truthfully, I was not altogether impressed with Holderness's reply.

First of all, he did not seem to do anything much in the way of replying, and he made the technical mistake of talking at his audience half the time and at David Lean and the original critics the other half.

This apart, I must say that the programme as a whole struck me as being very bright.

BETTY BOX must have purred at the really outstanding plug they gave her first production, "Dear Murderer," although Tony Darnborough, Gainsborough's studio manager at Islington, told me that when they listened to it they felt that rather too much of the story was given away. Producers, however, are sensitive people about their brain children.

The burlesque on a Press party, too, must have amused the initiated. These functions are dreary in the extreme, and I personally make a point of avoiding them whenever possible.

But I hope none of the public who listened to the B.B.C. took the skit too seriously. Otherwise he would have switched off, convinced that the average film column was written by a demented dipsomaniac.

THE Czechs are here, and a week devoted to their films is about to be held at the New Gallery, thanks to the generosity of Arthur Rank.

I write before the event, so I haven't yet had an opportunity of meeting the contingent from Prague, but I am keenly looking forward to doing so, as it is known that they include some first-class film men, many of whom have outspoken theories

SHOTS

about the fundamental problems in film economics.

British visitors to the Prague Film Festival last year formed the friendliest impression of the Czechs, and this return visit is the result.

HACKING round my see, I called on Jos Friedman, who was purring with delight as he thumbed his way through the latest takings of "The Jolson Story."

Jos and the Czech visitors are quite a long way apart. The Czechs belong to one world; Jos belongs to the forthright world of commerce. He is none the less expert for all that.

WHAT did he talk about? As usual, he discussed takings. They were the top topic whenever film people gather together.

His verdict? That although some of the icing has gone off the sugar cake there is still some candied peel left.

SAM ECKMAN, JUN., when I called in on him at the M-G-M offices, too much the same line.

There is no doubt that the top of the graph has been turned on takings and that the public is now clearly shopping for its pictures.

The really big film will continue to do really big business, and with the top grossers there is no difference between takings now and at the crest of the boom.

But the ordinary week-by-week programme shows distinct, though not a critical, falling off.

BOB WOLFF, head of RKO-Radio in this country, will be back at his desk on May 13, George Dawson, the secretary-director of the company, was telling me the other day.

Dawson has been in charge round at Dean Street while Wolff has been away.

One of the quietest personalities in the Trade, we were talking away about days of yore, and in the course of it Dawson told me casually that he had been with the company 17 years. This wouldn't add up to a Wardour Street record by a long chalk, but it is certainly a long term of quiet service that has now been appropriately rewarded.

THEY tell me that Josef Somlo is the star candidate to succeed del Giudice as head of Two Cities. But the announcement that he had actually been appointed—it appeared in the national Press—was premature.

Somlo is something of a utility man on the production side of Rank's production interests.

He has shunted around between a great many Rank companies and has a reputation inside the organisation of being an expert patcher-upper.

SID MYERS tells me that he is off to the States on the *Elizabeth* this week-end. The trip is a mixture of business and pleasure. On the social side it is a silver wedding anniversary trip, and he and his wife will be visiting members of the family in the States.

On the business side, Myers, who is assistant managing director of British Lion, will be going along to see Republic executives and will also be selling "The Shop at Sly Corner" in the American market.

He will be back in Wardour Street in six weeks.

ALLAN DULLES is a very important man behind the scenes of the American film business. He is a lawyer and he was head of the team that prepared the Motion Picture Association's brief for the Geneva Conference.

Fay Allport tells me that Mr. Dulles is on his way to London and will be staying at Claridges. Does this mean talks about quota behind the scenes? That I don't know. But you cannot be fined for guessing.

Fay Allport, incidentally, hopes to be off to Holland next week. He has important Motion Picture Association business with the Dutch, where film distribution has been anything but an easy matter since the war.

SUSAN STORRER, who must be nearly as well known to nearly as many people as Jimmy Hutchison, for whom she has worked for some years, came in to see me the other day with the news that she is off to South Africa on the Warwick Castle next week.

She has signed a contract with William Boxer, a young man who passed through London recently and attracted singularly little attention.

Boxer, in fact, is an up-and-coming name in the racy entertainment world of the Union. He operates in Johannesburg and has a project for building 150 kinemas and another for putting up film studios.

NEWS that offers were being made to recruit film people from London to South Africa first reached me some weeks ago, when a studio executive friend of mine told me that some of his men had had offers from the Schlesingers.

Now that Boxer plans to enter production, it seems that there may be some sort of rivalry down there.

Well, I wish Mrs. Storrer nothing but the best of luck. Bottled sunshine, food parcels, gold nuggets and any odd diamonds should be sent over by registered post.

MICHAEL H. GOODMAN was in to see me just before he flew to America with the print of the Baksi-Woodcock fight film. He has negotiations on for American distribution.

He told me that he was amazed at the very ready co-operation which he received from Government departments when planning his hurried trip. He got the whole thing fixed up in two days and was off last Thursday.

Piccadilly, who distributed the film for him on this side, claim a very satisfactory box-office result.

A MEMBER of the Selznick circus asked me what I thought of his latest stunt. He is proudly paying pavement artists to draw pictures plugging "Duel in the Sun."

I told him I thought it was daft.

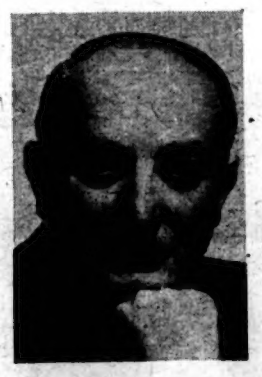
However, it encourages him to spend dollars, so I suppose we shouldn't grumble.

MAIN feature of last week's luncheon of the Northern Ireland C.E.A. was a presentation by his colleagues to T. H. MacDermott, who has been selected for a new appointment at Gaumont British headquarters dealing with theatre sales.

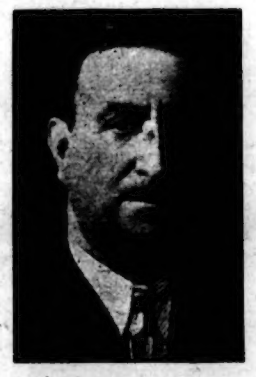
Before taking over his new job MacDermott is conducting an extensive survey of all forms of sales in American kinemas. He will be away for six months and plans to take in a typical cross section of the U.S. theatre business.

JOHN WOOLF

GEORGE DAWSON



JOSEF SOMLO



SID MYERS

F. W. BAKER

CLOSE-UPS

by SCREENCOMBER

Land Marks

IT is as important for the press agent to have a trade mark as it is necessary to the stars to have to publicise. For instance, we have Veronica Lake's "Peek-a-Boo Bang," Lauren Bacall's huskiness, and, of course, Jane Russell—they all have certain outstanding features. Then in publicity you get Dillen Damen's beard, "Red Rover," Gayne Dexter's near sombrero, Danishchewsky's immaculate suitings and John Myers' accent, but away towering above the lot, both metaphorically and literally, is Mervyn McPherson's monocle. Trade veterans can remember Damen without his beard, Dexter without his hat and even Danny, in those carefree Bohemian days, long before he blossomed into the Beau Brummel of Ealing, would think nothing of wearing brown shoes with a blue suit or fastening the bottom button of his waistcoat—but we defy anyone to come forward and say they have seen Mervyn without his monocle. There is a small minority who believe that many years back the monocle was fixed to the Empire's vast publicity bulk, but the overwhelming majority are inclined to the theory that the monocle has always been a permanency and that McPherson grew round it. Which, for no apparent reason—and who expects reason in this column—reminds us of a feud that went on between a well-known pub owner and a celebrated Fleet Street writer. A friend wired "Bill now a big noise—wearing monocle" and the Fleet Street lad wired back, "Presume you mean manacle."

Who Cares?

WE have received a courteous request, on pain of instant dismissal, to publish the following denial by our Joint Editors. We, therefore, have pleasure, and no alternative, in printing: "Sir, your statement that we sign our letters with a cross is a gross libel, and a flaming lie. As Joint Editors, we sign them with a double cross. Your obedient servants, Messrs. Carterdum and Connerdee."

NOTE.—Being under the impression that the names were Connerdum and Carterdee, we made inquiries and were told "As in everything, we share and share alike. Thus, one week His Reverence Mr. Carter is 'dum' and I am 'dum' the next."

Tra-la-la!

Down in the forest something stirred,
T'was a renter greeting the Spring
He was wearing a bowler, which looked so absurd
That we put our foot through the thing.

A Wardour St. Orphan

AN orphan superlative found wandering aimlessly in Wardour Street has been adopted by Kessler Howes, who intends to employ it in the Columbia Publicity Department when it has grown into a really big superlative.

THE GALLUP METHOD OF MEASURING THE BOX-OFFICE VALUE OF FILMS

How an Audience Reaction Test is Made *Told by ROBERT SHAW*

PUBLIC opinion is the talisman by which this industry thrives or falters. Scientific approach to understanding and analysis of it is now very much in the news. The Bernsteins have proved that a quiz conducted on their own special lines can produce much valuable information. On the other hand, Frank Launder, in last week's feature article, indicated the dangers of the cross-section poll employed extensively by Hollywood front offices. A judicial, and perhaps final, note on this subject is given in this week's factual and dispassionate article by Robert Shaw, director of publications of the Screen Writers' Guild of America, reprinted from the Guild's magazine, "The Screen Writer." Additional point is given to this article by the fact that Dr. Gallup arrives in this country soon.

YOU enter Dr. George Gallup's Profile Preview theatre a little tentatively, with vague misgivings about mental vivisection. But you look around and see that it is no chamber of horrors. You glance with interest at the other guinea-pigs, scientifically pre-selected for this audience reaction test. There are about 100 of them.

Here is the average American film audience, as determined by Dr. Gallup's Audience Research, Inc. Each of these persons represents approximately 560,000 Americans who plunk down with their coin each week at motion picture box-offices.

As you look at this replica in miniature of the movie masses, you remember what Dr. Gallup had said: "The average American movie audience is predominantly a young audience. The 19-year-olds contribute more to the box-office than any other age group. Relatively few persons attend the movies with any regularity after the age of 35 . . ."

Profile Preview Audience

This Profile Preview audience is a young audience. Vivacious, gum-chewing bobby-soxers seem to dominate it. They are about to sit in judgment on an unreleased picture on which thought, talent, craftsmanship, energy, hope and money have been expended. Their collective reactions to each scene will be recorded electrically on a psychic cardiograph, and the resulting chart will be studied in the studio front office and publicity department with the solemnity accorded by brokers to the graphs of the weekly market averages.

This audience of the scientifically controlled Profile Preview has not only been pre-selected to represent as nearly as possible a cross-section of the average film audience. Each member also submits to a questionnaire, giving individual statistics concerning age, sex, occupation, etc., and information designed to indicate at least sketchily one's critical level, tastes in pictures and the degree of anticipation aroused in you by the title, star, supporting cast and theme of the picture you are about to see.

All this is accomplished with a light and somewhat folksy touch, obviously meant to put you and 99 others at ease and remove any strain you may feel from serving as a test guinea-pig for 560,000 weekly filmgoers. (This figure is 1/100th of the 56,000,000 which is the Gallup count of the weekly American film audience.)

Reaction Indicator

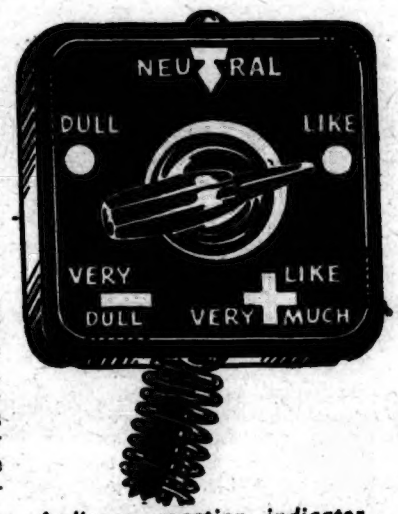
The picture you are about to see is "The Macomber Affair," based on Ernest Hemingway's story, "The Short Happy Life of Francis Macomber."

Before the picture starts each customer is equipped with Dr. Gallup's special audience reaction indicator. This little gimmick is about the size of an old-fashioned pocket watch, only somewhat square in shape. On the dial five positions are marked—Neutral, Like, Like Very Much, Very Dull and Dull. (See illustration.) These positions and the pointer which indicates them are luminous, easily seen in the dark.

As the picture starts, each reaction indicator is set at neutral. After that, you can record your running reaction to what happens on the screen, whether you like it very much or find it very dull. The collective reactions of all the dials are fed automatically and continuously into a Rube Goldberg contrivance in the rear of the projection room. This machine electrically measures and averages the sum total of the audience response impulses and records the result on a chart.

The Pulse Chart

The completed chart is about 50 inches long. It lists 200 or more scene cues to key the tips and rises of the fateful line. This line, recording the mechanically averaged responses of the mathematically selected cross-section average of American audiences, is studied in the front office of the studio producing the picture. If the line dips frequently below the neutral mark, indicating boredom, there is presumably despair in the heart of the producer.



Audience reaction indicator used at the Audience Research Inc. profile Preview

If the line barely manages to stay above the median neutral position for long periods, indicating only a lukewarm interest, the picture is very apt to get the brush-off in the releasing and publicity plans. But if the line stays well above neutral, if its jagged profile indicates sharp interest responses, and especially if it ends on a rousing upswing—then happiness presumably reigns supreme in the producers' hearts.

Of course, the actual chart is confidential until some time after the picture is released. But the average and somewhat incredibly young audience tested in the Profile Preview of "The Macomber Affair" seems on the apathetic side. You leave the projection room with a troubled feeling that Dr. Gallup's patented Profile Preview System, with its jury weighted on the juvenile side, is honest and accurate enough according to its lights, but that it is not the way to encourage more adult and intelligent screen entertainment.

At the Screen Writers' Guild-Audience Research, Inc., meeting Dr. Gallup discussed his techniques of research in the film audience field and answered questions asked by more or less cynical screen writers.

The mechanised audience reaction preview seems to be the substantial heart of the Gallup motion picture research system. But Audience Research also performs other services. It makes pre-release story, idea and title tests. It does a quarterly audit of marquee values testing the box-office magnetism of star names. It offers a picture selling analysis as a guide to advertising and publicity. It measures the size and character of the potential weekly audience.

Techniques of Research

Dr. Gallup described briefly his methods of research, emphasising the scientific basis of his film opinion package deal.

He said he began his experiments in motion picture research 12 years ago, and has spent more than half a million dollars in developing his techniques of the scientific sampling of public opinion in the film field.

He gave some interesting factual information. He told how his research polls have disproved the industry theory that more women than men attend film shows. He stressed the essential youthfulness of the American movie audience.

Pre-production story tests stirred special interest. Of them Dr. Gallup said:—

"When we make story tests, what we are doing is measuring the public interest in subject matter. We do not test plot. We test whether people would like to see a picture on this subject. We give them about a 60-word description, what we call a control story. . . .

"Good treatment can always overcome a dull subject. A good writer can still make it good. But if he had good subject-matter, he would write a better story. We don't tell a studio to do this or that; we simply say we have put this question to a sample cross-section of moviegoers and that this is the reaction. . .

Measuring Public Interest

"Our reports rate 'audience reception value'—that is, report the proportion of those who like the story idea and those who do not. Always, the likes and dislikes are in proportion to the amount of money each group normally spends at the box-office, by age, by sex, by income group, etc.

"Audience Research cannot tell a producer whether or not a story is worth $20,000, $100,000 or $500,000, but A.R.I. can point out that this story starts with intial interest equal to greater than or less than other properties which were sold for $20,000, $100,000 or $500,000."

Dr. Franklin Fearing, the distinguished University of California professor of psychology, who has observed and studied public attitude tests, comments: "I do not think we should assume a completely negative attitude toward the value of audience reaction research. As presently used, these studies tend to freeze film production in the mould of the juvenile mind, and to furnish a pseudo scientific rationalisation for those who fear new ideas. But it must not be forgotten that the film is a medium of mass communication. Effective communication must take into account the mental make-up of those to whom it is directed. Let's not throw out the baby with the bath."

Another "Storm" Over B.B.C. Film Feature

PROJECTIONISTS TO CRITICISE ON MAY 7

THERE is another storm over the much criticised B.B.C. film fan feature, "Picture Parade." Producer Peter Eton says that he intends to put on the air a group of comments made in letters from kinema projectionists. But the managers, exhibitors and the N.A.T.K.E. want to prevent the implication of such matters as wages, economy on print orders, and working hours being broadcast at a time when the C.E.A. and the K.R.S. are engaged on a series of discussions with the unions.

The matter arose following last week's broadcast reply on "Picture Parade" by Leslie Holderness, president of the Society of Cinema Managers.

Holderness, according to Sam Butchart, the Society's general secretary, refused to go on the air with a script which included in the programme a series of comments from kinema projectionists.

This was confirmed by producer Peter Eton, speaking to a KINE. reporter this week.

They included, according to Butchart, such statements as that patrons must expect poor shows when projection box men receive such poor money; that the renters deliberately economise by sending out old prints of pictures, and that working conditions imposed by exhibitors are often far from satisfactory.

The question of projectionists' comments was raised by London members of N.A.T.K.E. Mr. Woods, the area kinema organiser, told the KINE. this week that the matter was in the hands of general secretary Tom O'Brien, who was dealing with it jointly with the C.E.A.

"Picture Parade" producer Peter Eton says that the projectionists' replies will be put on the air possibly on May 7.

They Want West End "Lit Up"

Exhibitors are taking action to revive the West End and put it back to pre-war standards as Britain's brightest entertainment centre. The London and Home Counties branch of the C.E.A. has raised this question during its discussions with the Ministry of Transport on staggered working hours.

Film men complained at Tuesday's branch meeting that the West End was dead after seven o'clock.

The exhibitors also hope to open suburban kinemas later at night to cater for homecoming workers, now that the stagger hours programme is being felt.

The branch has asked Southend Corporation to consider these new Sunday hours—April 1 to September 30, 2.30 to 10, and October 1 to March 31, 5 to 10, with a provision that no child be admitted to Sunday shows before five o'clock.

PLANNING CHIEFS TO SEE "GUINEA PIG" KINEMAS

C.E.A. May Help Shape New Advertising Regulations

A NUMBER of kinemas are to become "guinea-pigs" in a joint C.E.A. and Ministry of Town and Country Planning effort to find a workable system of advertising display control under the new Planning Bill. W. R. Fuller, the Association's general secretary; L. Knopp, the exhibitors' technical adviser, and certain members of the Town and Country Planning department, are to visit a number of sites to consider them as typical of kinema advertising methods and of problems which will have to be overcome in drafting any advertising regulations.

This was one of the decisions made at last week's conference between film men and the Ministry officials. The discussions, the KINE. understands, made it quite clear that there will be advertising regulations. The C.E.A. men want a *status quo*, seeking exemption from such regulations.

If the Minister finds this impracticable, then film men will be able to participate in forming the regulations as they apply to kinemas. The suggestion of an Entertainments Committee (reported in last week's KINE.) was discussed, and although no action was taken, it was not turned down by the Ministry official.

The kinema interests will be faced with a difficult problem in finding some yardstick by which to regulate advertising, so as to be fair to all exhibitors. It may be necessary to allocate a certain square footage of advertising space on the basis of the auditorium size or on the square footage of the kinema frontage.

NAMES FOR THE TRAINING COUNCIL

The A.C.T. General Council, holding its first meeting this week following its election by members at their annual general meeting, spent most of the time appointing new committees. It also nominated its representatives on the Joint Apprenticeship and Training Council, set up to form an all-industry apprenticeship scheme.

They are: Kay Mander, E. H. Hipkins, Leslie Pryor and George Elvin.

JOINT 16-mm. TALKS NEXT WEEK

THE whole matter of 16-mm. commercial exhibition is to be examined in detail by a Joint C.E.A.-K.R.S. committee on Tuesday morning. At this meeting the exhibitors will be asked to agree to the suggestion of a Joint Licensing Board, to regulate the operating side of 16-mm.

Unions Make Bid for Permanent Unity

A date is being fixed this week between the three unions—N.A.T.K.E., A.C.T. and E.T.U.—on which all executives will meet to approve the detailed draft of the inter-union agreement, which has been pending for several months. It was exclusively reported in the KINE. two weeks ago that the unions had at last settled their grievances.

The KINE. understands that there is provision for future working arrangements between the three unions. A.C.T., under the agreement, is kept well within the technical boundaries of its influence.

Independent Chairman

Alderman Sir Frederick Rowland has been appointed independent chairman of both the N.A.T.K.E. and S.C.M. London Area Conciliation committees. The appointment was announced on Tuesday.

B. OF T. IN FRESH TALKS WITH B.F.P.A.

Continued from page 3

The most Britain can hope for is that the following extra facilities will be available by the end of 1948:—

A.B.P.C. (Elstree): four stages ready by late 1948; two stages ready late this year, each 100 by 150 ft.

M-G-M: Open this year. Total of four stages, 80,000 sq. ft.

Teddington and M. and P. will be open this year.

Our total available resources by late 1948, therefore, should amount to 20 studios, with 62 stages providing 623,244 sq. ft. of production space.

During 1946, British studios turned out 49 major features, including two made overseas by British companies, according to KINE. studio production records.

Production is running at a rate of one sound stage to one film a year. Thus, the increased space would provide only a total of about 62 British features for the 1948-49 season.

However, both A.B.P.C. and M-G-M will be very large establishments and, with efficient working, may produce above the average computed. But the most pictures which could be made on the space available would be about 85—unless schedules can be generally speeded up.

These calculations ignore small studios like Marylebone and location-made featurettes.

By late 1948, American companies will be operating in, or will have trade agreements with, five British studios, representing 222,719 sq. ft. of production space, capable of making about 15 pictures annually.

U.S. companies will, therefore, have active influence in one-third of Britain's production plant.

S.C.M.'s Training Scheme for New Recruits

"RUN OUR OWN KINEMAS"

THE national executive committee of the Society of Cinema Managers will make a start on two major policy items shortly—possibly at its next meeting. They are seeking the setting up of a superannuation scheme and a detailed manager-training scheme, designed to assure that independent exhibitors will always be able to employ certified men.

The KINE. understands that the Society has so much work to accomplish before any detailed schemes can be put before its members, that it is most likely that the summer conference—set for Morecambe at the end of July—will be cancelled.

The S.C.M. men, according to general secretary Sam Butchart, intend to form a training scheme for managers which will possibly be operated by an Institute of Cinema Managers, set up as a subsidiary to the S.C.M., and which will provide all successful students with a certificate of Association, and later, with full Fellowship.

Society's Kinema

The training scheme will be operated in close conjunction with the C.E.A. which will be represented on a selection panel and on the examining body.

Butchart tells the KINE. that the S.C.M. will probably operate its own kinema as a training ground.

"Profits could go towards providing training for new recruits," said Butchart. "The public would get first-rate service. Each trainee would be in evening dress. His manners would have to be a hundred per cent. perfect because there would always be a supervisor on the spot."

Existing managers could be recommended by their employers for Associate or Fellowship to the Institute.

REGRADING TALKS TO RESUME MAY 12

The C.E.A. will meet members of N.A.T.K.E. on May 12 for the second discussion on the re-grading of kinemas. The first was held on April 15, when policy only was agreed. Now, both parties have to agree on details.

It is not expected that negotiations will be completed at the next meeting.

First Meeting Set by Joint Appeal Board

The first meeting of the National Joint Appeal Board has been called by its chairman, Sir George Wilkinson, for next Thursday, May 8.

The board, meeting in London, will have before it a number of disputes arising out of the C.E.A. national agreement.

RELEASE DATE
MAY 26

J. Arthur Rank presents

DEBORAH KERR

(By arrangement with Metro Goldwyn Mayer)

SABU · DAVID FARRAR · FLORA ROBSON

Black Narcissus

IN TECHNICOLOR

with ESMOND KNIGHT · JEAN SIMMONS and KATHLEEN BYRON

Written, Produced and Directed by

MICHAEL POWELL AND EMERIC PRESSBURGER

Adapted from the novel by Rumer Godden

A production of THE ARCHERS

GFD

GENERAL FILM DISTRIBUTORS LIMITED

Complete your programme with

"THIS MODERN AGE"

MANCHESTER

"KORDA HAS NOT A LEG TO STAND ON"

Three-Point Letter Puts Case Before Board of Trade

A LETTER to be sent to the Board of Trade by the Manchester and Salford branch opposes the proposed abolition of the renters' quota, consider the quota should be brought into the realm of actual fact, and once a film has been accepted it should always be on quota. These three points crystallised the discussion at the branch quarterly meeting presided over by R. W. Fox.

"If the Board of Trade wants us to show more British films, let as many people as possible make them," said T. E. ROBINSON (secretary). When quota films were now offered the first thoughts of the renter were 50 per cent. booking terms. With an increase in the supply of quota films, possibly exhibitors would get them on reasonable terms. It would be a great mistake to abolish a renters' quota.

Commenting on the small number of films produced by major renting firms, who depended mainly on U.S.A. product, Mr. Fox said it would be regrettable if the making of British films was left in the hands of a coterie of what might be termed monopolists.

A. E. WRIGHT asked whether Sir Alexander Korda would guarantee the number of films he said he could produce and if he could, would not the tendency be to introduce the element of closed shop into the Industry? With a sufficient number of British films available he could impose a quota on exhibitors, but until there was the certainty of that, he did not think Sir Alexander had a leg to stand on. Independent producers might have their plans, but there was nothing in the way of them being bought up by big companies. If the renters must import so many films from U.S.A., why could they not arrange for some to be made in Britain?

The SECRETARY pointed out the lack of studio space and the control of it by the Rank organisation, which itself had important production interests.

Abolish the Quota

W. MILLER recalled that at a Manchester exhibitors' meeting some months ago he said that one of the best things that could happen would be the abolition of the quota altogether. He saw no reason to speak differently.

T. E. ROBINSON said there were two points to be considered: (1) The need for more quota films, and (2) the dollar position. At the present time they dare not tie themselves to American product. Owing to the shortage of dollars there had to be legislation to compel the booking of British films.

W. MILLER said it was ridiculous to say exhibitors must show a 17½ per cent. quota of British films, when the authorities knew they were not there to show.

H. NEWBOULD: Once a film has been registered for Quota it should always rank for quota, no matter when it was made.

"Where Practicable"

THE SECRETARY reported that a dispute arising from clause 5 (holidays) of the national agreement on wages and working conditions had been taken to the branch conciliation board.

N.A.T.K.E. claimed that in clause 5 "where practicable" did not apply in the particular case of this theatre, and others in the group, and that arrangements could be made this year to give employees with three years' service a fortnight's holiday. The employers replied it was not practicable to give a fortnight's holiday this year on account of the shortage of staff.

A "without prejudice" award was given. It stated: "In consideration of the fact that these kinemas have in the past paid double time in respect of the six following holidays—namely, Good Friday, Easter Monday, Whit Monday, August Bank Holiday, Christmas Day and Boxing Day, the company agreed employees of three years' service and over to have one week's holiday with pay, plus one week's extra pay. The double time in respect of the six public holidays mentioned above shall not be paid during the year."

Laundry Allowance

FROM the convener of the Managers' Section was received a letter stating that some managers were asked to produce accounts in order to establish their

Continued in next column

Charles Chaplin as Henri Verdoux in his new film MONSIEUR VERDOUX, a comedy of murders, shortly to be presented by United Artists

N.A.T.K.E. PROTEST TO N. STAFFS

Dissatisfied With S.O. Conditions

A RESOLUTION from the local N.A.T.K.E. branch expressing dissatisfaction with present conditions of Sunday employment and stating that unless an immediate improvement was made it would oppose Sunday opening was read at the monthly meeting of the North Staffordshire branch of the C.E.A. last week.

A delegation from the union was received at the meeting, and the president of the local branch of the N.A.T.K.E. stated that he had been instructed to ask for a "full day's pay for Sunday work and also a day off."

The CHAIRMAN of the C.E.A. branch (F. V. Chambers) pointed out that the branch was not competent to deal with a request of this nature, as it was bound by the National Agreement made with the N.A.T.K.E. only last year.

WILL NOT OBSERVE EXHIBITORS' QUOTA

Sheffield's Decision If Renters' Is Abolished

SHEFFIELD exhibitors have passed a resolution that if the renters' quota is abandoned they are determined not to observe any exhibitors' quota.

The resolution, which was passed at the monthly meeting of the Sheffield C.E.A., was submitted by LEN SHAW after a discussion in which members expressed themselves strongly against the abolition of the renters' quota. Percy Toothill presided.

Coun. HAROLD S. GENT gave a full résumé of the position and said that it would be difficult, due to the shortage of films, to comply with the exhibitors' quota suggested.

W. C. HARTE said the position would be impossible for exhibitors.

Mr. SHAW said it was time that the C.E.A. told the Board of Trade straight, and, that if the renters' quota was abolished the exhibitors would refuse to show propaganda films. There was a desire to help British production, but they could not carry on on the old lines.

It was decided to take up the matter with local M.P.s, and Mr. HARTE said the public should also be informed of what was taking place.

Transport Charges Up

IT was stated that a deputation had seen Film Transport Service representatives and had agreed on a 7½ per cent. increase in rates. The deputation had asked that it be understood that no increase lower than this should be accepted from any other branch in the country or from individual kinemas. The written reply was that this would be difficult because certain branches would not negotiate as a body and preferred individual halls to do this.

Apprenticeship Scheme

WHEN discussing the projectionists' suggested apprenticeship scheme, it was suggested that the wages were not consistent with those paid to fourth operators or rewind boys.

Mr. SHAW said he hoped that older operators, who would not want to pass examinations, would not be penalised in any way by the scheme.

Oscar Barber, drive captain in the Bob Wolff Third Anniversary and Phil Reisman Four Seasons' Drive, visits Manchester and Liverpool. He is seen here with many of the prominent exhibitors who welcomed him in both districts, together with Norman Wilkinson, RKO-Radio's Liverpool branch manager, and Walter Browning, RKO-Radio's Manchester branch manager

MANCHESTER C.E.A.—continued

claim to laundry allowance. The agreement, he pointed out, provided for the payment of 5s. whether the amount was 5s. or less.

The meeting agreed that attention should be called to the wording of the clause in the agreement.

Rating Assessments

W. MILLER reported that proposals for large increases in the rating assessments of Salford kinemas had been outstanding for four years.

In respect of one kinema, it was stated the valuation was originally £997 net. Then it was advanced to £1,497, and now it was proposed to levy £1,830.

The CHAIRMAN said it would be a good plan for the Salford exhibitors to hold a meeting and consider the situation.

C.E.A. Finances

CONCERNING the finances of the C.E.A., Mr. ROBINSON mentioned that in 1939, when the average subscription per member was £6 7s. 10d., the Association made a profit of 7s. By 1946 the average cost per member of the Association service was £7 19s. 5d., and there was a loss per member of 9s. 2d., of which 7s. 2d. was borne by head office and 2s. by the branches.

W. MILLER, referring to the 50 per cent. increase in subscriptions, said the Association's "chancellor of the exchequer" was budgeting for a big surplus of income over expenditure. He wondered why?

The SECRETARY denied that this was so and quoted the items which justified the upward revision in members' subscriptions.

E. CHESHIRE: My only regret was that the Association did not ask for more.

Fancourt Resigns

THE committee of the branch accepted with regret the resignation of L. B. Fancourt owing to the pressure of his duties as north-west controller for Odeon. Mr. FANCOURT suggested that his assistant, W. Simpson, might be appointed to fill the vacancy.

LEEDS

"NOT MUCH USE FOR QUOTA AT ALL"—C. P. METCALFE

New Act Should Make it Possible to Get More Studios

STRONG criticism of quota legislation was one of the chief features of the Leeds and District C.E.A. meeting last week. Harry Hopkins, vice-chairman, presided in the absence of C. H. Whincup. C. P. Metcalfe was very outspoken on the subject. "I have not much use for quota at all," he said. "I don't think it ever has done any good for the British film Industry, and I don't think it ever will. The purpose of the new Films Bill is to encourage the British film Industry and to ensure that more and better British pictures will be produced. Quota will never do that.

"There are methods which might help the Industry forward, but because of the prominence given to the quota method in the past nobody tries to look for anything fresh. It is unfortunate that the old Films Act has come to be known as the Quota Act, and we have come to take it for granted that the new Act will be based on the old one.

"One thing we can be sure of—the new Act will include a quota. If the quota is not to be totally abolished, if it is to be a partial quota, I say that it is the exhibitors' quota that should be abolished.

"It cannot do any good and can do harm to British industry.

"A quota on American renters might not do any good either. It has done no good in the past, because of the many ways they have found of avoiding it. At the present time it is very difficult to answer the argument that British studios are so fully occupied by British producers that to impose a renters' quota would not bring into being a single American film made in this country."

The exhibitors in bulk had always exceeded their quota requirements, he said, which went to show that the Quota had not been compelling the use of British films, but that it had been simply a question of supply and demand.

Forces Films on the Screen

The Quota, in fact, tended to force on to the screen films that would not get there on their merits.

The methods of encouraging the British industry that he would apply were not popular with the Trade, because they involved expense.

In the new Act the Board of Trade ought to find some way of making it possible to get more studios.

Trade Union rules made it impossible to produce the same number of films as before the war. The most optimistic people thought that no more than 60 films a year could be turned out—and then not for some considerable time to come. In his view the studios should be called film factories, manufacturing exportable articles that could be turned into dollars. But the Board of Trade would give no priority for building new studios or for new equipment.

Another thing that the new Films Bill ought to do was to prevent the Industry from becoming the monopoly of one or two organisations.

Another essential need of the British film Industry was capital. There were a lot of worthy young people in the studios who never got a chance unless they went under the Rank banner or some other big organisation.

Mr. Metcalfe said he was not in any way advocating Government-controlled studios. His view was that the Industry should provide money for them and the Americans should provide their portion. He could see no hope in the quota method.

Mr. METCALFE urged the Leeds branch to help the General Council by making it known to the Board of Trade that they were solidly behind the Council in insisting on the American renters' quota being retained.

HARRY HOPKINS said he hoped that any member who could would put the case before his M.P., so that when the Bill came up in the House they would support the retention of renters' quota.

The meeting unanimously carried a resolution regretting any abolition of the renters' quota.

Film Mutilation

IN a report on the General Council meeting of April 16, Coun. F. L. GUMMERSALL said that the Film Mutilation Committee of the B.K.S. was considering the publication of a booklet for operators and projection-room staffs to reduce damage to films.

The Committee were asking the C.E.A. to subscribe to the cost of the booklet, which would be published at 3s. and at a total cost of £450. The C.E.A., he said, were trying to get the K.R.S. to pay half the cost.

C. P. METCALFE said they were all interested in stopping film mutilation, but he doubted whether they wanted a 3s. book about it.

Apprenticeship Scheme

REFERRING to the draft apprenticeship scheme, Coun. GUMMERSALL said this was still being discussed and mentioned that Edinburgh had asked to contract out of the scheme. C. P. METCALFE said the scheme had not been circulated to members but the officers of the Leeds branch felt that it was too complicated and too ponderous.

The proposed apprenticeship scheme would cut right across the Military Service Bill. Kinemas would take their apprentices on at 16 and keep them until they were 19. That would mean getting their military service deferred for 12 months.

He saw no reason at present for pushing the scheme on and thought it would be well to postpone it for two or three years. But the Leeds branch ought to make some recommendation on the scheme to the General Council.

J. T. SHAYLER moved a resolution that in view of the Military Service Bill the whole matter should be deferred for two years and that in the meantime a simpler scheme should be prepared and submitted to the branches for consideration.

This was carried.

16-mm. Competition

COUN. GUMMERSALL then raised the matter of 16-mm. films and their competition with ordinary 35-mm. houses.

C. P. METCALFE said this was a very important matter which was going to affect them all, particularly the small kinemas in country districts. Nothing could be done to stop the menace of the 16-mm. film. The difficulty was to get a proper bar that would protect the 35-mm. kinemas.

Nobody seemed to be able to find the answer to the question: How are you

Continued in column 3

A scene from Republic's musical HIT PARADE OF 1947, starring Eddie Albert and Constance Moore, Trade shown by British Lion on Tuesday last

S. WALES

MEMBERS URGED TO SEND LETTERS TO B. of T.

Concern Over Withdrawal of Licence in Event of Default

CONCERN was expressed at the South Wales and Monmouthshire branch of the C.E.A. at the suggested clause in the new Films Act enabling the withdrawal of the kinema licence in respect of defaults of the exhibitors' quota. Strong opposition was voiced at the suggested abolition of the renters' quota.

Chas. Isaacs (Bridgend) presided at the meeting, to which a report of the proceedings at the recent General Council meeting was submitted by J. MORRIS, who dealt with the Films Act proposals, the entertainment tax and film rentals.

On the film quota, he said it was felt that the present proposals submitted by the Film Council of the Board of Trade constituted one of the most serious matters that had affected the Trade, and the attention of all exhibitors was drawn to it.

It was now proposed that there be no renters' quota, and that exhibitors should be classified into four categories.

The serious matter of the proposals, particularly as it was proposed that there be no further prosecutions, but the withdrawal of the licence to trade as a kinema in the event of failure to comply with the regulations, was emphasised.

It was strongly recommended that every member be urged to send a personal letter to the Board of Trade stressing the difficulties the exhibitor had experienced in the past in complying with the present quota requirements, the difficulties which would occur in the future, and the serious result of eliminating renters' quota, which would give monopoly powers to the two groups at present producing British films.

It was further decided by the branch that a telegram should be sent to the President of the Board of Trade and letters to the South Wales members of Parliament, drawing their attention to the various matters.

Continued from previous column

going to prevent it? How do you get a bar against these films? All the American companies were going in for the 16-mm. in a big way. It was going to be a big thing in the Trade and it was going to be a serious problem to the 35-mm. houses. Any suggestions for a solution would be welcomed because there was a dearth of ideas on how to deal with the problem.

F.T.S. Charges

A REQUEST for an increase in charges for film transport was received from J. Lyons, F.T.S. representative. Mr. Lyons explained to the meeting that his company were seeking an increase in charges for those halls which were not giving Sunday shows.

The Sunday show kinemas had already agreed to a flat rate of 10s.

Mr. LYONS asked for a further surcharge of 7½ per cent., to which the meeting agreed.

Lyceum, Newport

IT was reported that a communication had been received from the Welsh Board of Health stating that they had received no application from the Newport Town Council for powers to acquire the Lyceum Theatre, Newport, compulsorily, but that the letter from the Association would be treated as a notice of objection in the event of a public inquiry.

Continue E.T. Agitation

ON the subject of Entertainments Tax, the members noted the fact that there had been no reductions.

The delegates to the General Council were urged to continue their agitation with a view to some concession being granted in the next Budget.

S.O. Discussion

SOME discussion took place on the question of Sunday opening, particularly in connection with the charity contributions, and it was decided that no action be taken at the moment.

The following changes in nominees were reported by the secretary (W. J. Fooks): Regal Kinema, (Pengham), W. R. Thomas, proprietor, in place of the late G. L. Thomas; Tredegar Workmen's Hall, Tredegar, Walter Price, committeeman, in place of Ivor Morgan.

FINANCIAL FACTS AND FIGURES *by V. J. BURTT*

B.T.-H. Report on the Growing Demand for Kinema Equipment

FALL IN BRITISH LION STUDIO NOTES

ONE of the interesting activities of B.T.-H., according to Oliver Lyttelton, speaking at the 47th annual meeting of A.E.I., is the strenuous efforts needed for meeting the growing demand for kinema equipment.

"We have," he said, "received very large orders from leading kinema companies in this country for sound projectors, and this part of our business is rapidly expanding."

At Rugby, B.T.H. have also demonstrated that high quality coloured films can be taken by colour-corrected mercury arc lamps.

British Thomson-Houston Co., a subsidiary of the great Associated Electrical Industries combine, is celebrating its jubilee by arranging a B.T.-H. Jubilee Scholarship scheme to assist B.T.-H. employees in the education and training of their sons or daughters of school-leaving age or over.

THREE U.S. FIRMS HAVE TOP PROFITS

Three Hollywood companies have reported record profits to their shareholders. RKO-Radio netted 12,187,000 dollars in 1946, as against 6,031,000 in 1945.

Another company almost to have doubled its net profit is 20th Century-Fox. The 1946 figure is 22,619,535 dollars, compared with 12,746,467 for the previous year. The company had a gross income of 190,323,173 dollars, which compares with 178,211,889 dollars in the previous year.

Pathe Industries showed a net income for the year of 1,014,938, compared with the 511,212 dollars of the previous year. Total income was 16,260,539 dollars, of which 5,912,948 dollars came in from film rentals.

Shares Idle

With a lack of company news, kinema and film shares have been somewhat idle during the past week. African Theatres lost 2s. 6d. at £7⅛, but A.P.P.H. rose 1s. 3d. to 43s. 9d. British and Dominions were 3d. better at 21s. 6d., and British Lion ordinary 6d. up at 6s. 4½d. Odeon put on 1s. at 47s. 6d., but Scophony at 7s. 3d., Twentieth-Century at 3s. 9d., and United Entertainments at 10s. 9d. were all 3d. easier.

The 5 per cent. notes of British Lion Studios continued to slide, falling a further £2½ to £87½, which compares with an issued price of £100 last December. The 4 per cent. debentures, issued at the same time at £100 per cent., rose 10s. last week to £97½.

In the new issue particulars, the directors estimated that profits of the financial period of 10 months ending March 31, 1947, would be sufficient, after debenture and notes interest, and interest and sinking fund on Funding Stock, to justify recommending dividends of 6 per cent. per annum on the preference shares, and 15 per cent. per annum on the ordinary shares. The notes are convertible at any time between April 1, 1947, and March 31, 1952, at the rate of two ordinary shares of 2s. each for each £1 of notes. Latest quotation for the ordinary is 5s.

Willenhall Cinemas

The registered offices of Walsall Wood Cinemas, Aldridge Cinemas, Ltd., and Willenhall Cinemas, Ltd., previously located in Birmingham have now been transferred to Dale House, Willenhall.

Chandos Balcon's Will

Samuel Chandos Balcon, of Waltham St. Lawrence, Berks, production manager of Gainsborough Studios in 1928, of Gaumont-British in 1932, and later an associate producer of Metro-Goldwyn-Mayer and Ealing Studios, who died on January 24 last, aged 55 years, left £7,382 6s. gross, with net personalty £1,693 6s. 10d. He left his property to his wife, to whom probate has been granted.

The Birmingham Film Society's season, which should have ended on April 13, has been extended to May 4.

FROM OUR CITY OFFICE
Palmerston House,
Bishopsgate, E.C.2
Telephone: London Wall 3431

WELSH QUEUEING COMPLAINTS

SUGGESTION that a condition should be attached to licences to control queueing outside kinemas and theatres was made at the annual meeting of the Caernarvonshire Stage Plays Committee. The complaint was made that persons queueing for lower-priced kinema and theatre seats in Llandudno were kept waiting in the queues for longer periods than those requiring admission to the dearer seats. The view was expressed by one member that some of the kinemas encouraged queueing as a means of publicity.

The chief constable intimated that, as no offence was being committed, no action could be taken. It was agreed to adopt the suggestion of the clerk, that when licence renewals were granted, the licensees should be informed of the complaints.

The chief constable, in his annual report, stated there were 25 premises in Caernarvon, Pwllheli and Conway divisions licensed.

West Derby Picture House, Liverpool, which recently passed over to the control of Cheshire County Cinemas, Ltd., has been re decorated and refurnished.

SHARE MARKET BAROMETER

	1946 High	1946 Low	Latest	Change
African Theatres Ord.	6⅜	5⅛	£7⅛	—2/6
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	29/7½	+ -/4½
" " " 6% Pref.	32/6	25/3	28/-	—
" " " 4½% Pre. Pf.	25/4½	22/1½	23/9	—
A.P.P.H. Ord.	46/3	28/-	43/9	+1/3
Brit & Dom. Films (12/-)	27/3	17/4½	21/6	+-/3
" " " 5½% Pref.	23/4½	20/-	23/9	+-/3
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	15/-	—
" " Ord.	6/10½	5/6	6/4½	+-/6
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
" " " 6% Pref.	26/-	24/6	20/-	—
" " " 5% Notes	£100½	£98½	£87½	—£2½
" " " 4% Debs.	£102½	£98½	£97½	+ 10/-
Capital Prov. News (5/-)	20/6	12/-	16/6	+ -/3
Cine Television "B" Ord.	6/7½	2/6	3/-	—/1½
Dufay-Chromex Ord. (2/-)	6/3	3/7½	5/-	—
Gaumont British Ord. (10/-)	28/10½	21/3	27/6	+ -/9
" " "A" Ord. (5/-)	18/6⅜	12/-	13/1½	+ -/4½
" " 5½% 1st Pref.	28/10½	21/3	26/6	+ -/6
" " 3½% Debs.	£109½	£100	£104	— £1
General Theatres Prefd. (6/8)	28/6	12/6⅜	27/6	—
" " 3½% Debs.	£105½	£102½	£100	+ £1
Granada Theatres 1st Pref.	22/9	19/-	21/-	—
Kinemas Ord. (5/-)	12/7½	10/-	12/-	— -/6
Mde. Tussaud Def. (1/-)	7/9	4/0¾	5/6	— -/3
" Prefd. Ord.	30/3	22/6	26/-	—
Moss Empires Ord.	48/-	40/-	42/6	+ -/4½
" " Cum. Pref.	25/3	23/-	24/6	—
" " 3½% Deb.	£105	£103	£104	—
Odeon Assoctd 4½% Pref.	—	—	21/9	—
" " 3½% Debs.	—	—	£100	—10/-
Odeon Props. 4½% Pref.	25/3	21/-	23/-	— -/6
" " 3½% Debs.	£109	£98	£103½	—
" " 4% Debs.	£108¾	£101½	£106	—
Odeon Theatres Ord. (5/-)	53/1½	38/9	47/6	+ 1/-
" " 6% Pref.	30/6	25/9	28/9	—
" " 5% Debs.	£107½	£100	£102	—10/-
P.C.T. 10% Cum. Pref.	41/10½	36/9	37/6	—
" 7½% "A" Pref.	33/9	30/7½	34/-	—
" 7½% "B" Pref.	33/9	31/-	34/-	+ -/3
" Construction 7% Pref.	33/3	28/3	30/9	+ -/3
Scophony (5/-)	16/-	6/6	7/3	— -/3
Stoll Theatres Corpn.	24/9	17/9	21/3	— -/6
Twentieth Cent. Ord. (5/-)	5/1½	3/-	3/9	— -/3
" " 6% Pref. (10/-)	12/3	7/6	10/6	—
United Entertainments Ord. (5/-)	11/11½	10/3	10/9	— -/3

Managers' Union Faces More Appeal Cases

THE Society of Cinema Managers has been busy during the last week putting its case to conciliation boards as far north as Scotland and south to London. The Society, now getting in its stride, is tackling an increasing number of cases on behalf of its members to settled wage and condition grievances arising over the misinterpretation of the national agreement.

There was, for example, a meeting in Scotland last week to settle a dispute between Aberdeen managers and the controllers of a 14-house circuit. This dispute has been satisfactorily settled for the time being.

A victimisation case concerning a Southan Morris kinema in London was heard on Friday. Later it was reported to have been "satisfactorily settled."

As reported in the KINE., the important Edinburgh case concerning the Poole houses has been sent to the National Joint Appeal Board. This week there are more cases to be heard in Manchester.

Buxton Completes Fourth Manchester Deal

Negotiations have been completed for the acquisition by Harry Buxton of the Theatre Royal, Peter Street, Manchester. He takes over on June 1 from Peter Street (Cinema), Ltd., of which company J. F. Emery is managing director. Peter Street (Cinema), Ltd., has the kinema on lease from the owners, The Theatre Royal, Manchester.

The Theatre Royal seats about 2,000 persons and will be the fourth Buxton theatre in central Manchester.

The Market Street P.H. is to be renamed the Academy, when existing bookings have been run, and its policy will be similar to that of the Academy, London. Mr. Buxton intends to invite film societies to form a committee to make recommendations concerning programmes at the Academy.

N. Western Managers' Liverpool Dance

The Society of Cinema Managers (North Western branch) at Liverpool will hold a dance at Reece's Café, Liverpool, on May 23. Tickets will be 10s. 6d. each.

Arrangements are progressing for the formation of sub-sections of the branch at the Isle of Man and Warrington. It is also proposed to have sub-sections at Widnes and North Wales.

Dr. Weber and Colour

Dr. Sigvard Weber, of Furneaux-Weber, Ltd., is directing the colour photography of "The Emperor's New Clothes," the Hans Andersen story which is being made into a colour film by the Nordisk Film Co. in their studios in Copenhagen. Weber will be operating his Colour Control system.

MONOPOLY FEARS VOICED AT BRISTOL

"No Abolition" View Endorsed

AT the Bristol C.E.A. meeting, presided over by Coun. F. G. W. Chamberlain, it was decided to send a protest to the Board of Trade against the proposed abolition of the renters' quota.

It was contended that this would place British films in the hands of two or three companies, and in this way would create a monopoly.

A member asked if the renters' quota was to be abolished, why not the exhibitors' quota as well? To this the comment was made that the exhibitors' quota only fostered films which would not otherwise be shown—the exhibitors did not want them, and the public did not want them.

A. B. ATKINSON asked if the C.E.A. had not put forward their proposals, and the CHAIRMAN replied that this had been done.

Mr. ATKINSON said he did not think that what they had done was sufficient; in his opinion they should have taken the present Quota Act, and pointed out what they thought should be removed from it and what should be left in.

Apprenticeship Scheme

THE apprenticeship scheme was also discussed, and it was pointed out that the scheme was not compulsory, no exhibitor need take an apprentice unless he wished to do so. The scheme was to be considered by a committee, who would report to the General Council, and the Council, if they were satisfied, would ratify it.

Regarding the proposed scale of wages, some members present thought they were too high, considering that no premium was to be paid by an apprentice, but others differed, pointing out that they would not be able to obtain a lad for a lower sum.

It was felt that the scheme applied more to kinemas in the large centres, but that it was a scheme that would be for the good of the Trade as a whole, and the meeting gave its approval to the scheme on principle, but decided to send a suggestion that the proposed wages during the period of probation should be lower than the amount stated in the scheme.

Regrading of Kinemas

REPORTING on General Council business, the CHAIRMAN touched on the deputation from the N.A.T.K.E. regarding the regrading of kinemas, and said a committee had been set up, but it would only have power to explore.

In reply to a letter from the secretary of the Lord Mayor of Bristol's Hospital Fund, it was decided to recommend Bristol members to take a collection inside the theatres for one week before the end of June this year.

The meeting agreed that a deputation from the branch should meet representatives of the Bristol Council of Christian Churches on May 7.

The next meeting was fixed for May 28.

The Radcliffe (Lancs) Aid to China Kinema Week raised £107, as follows: Odeon £55, Mayfair Junior (Besses) £22, Picturedrome £18, Bridge £11.

T. Massicks

NORTHERN

"WE SHOULD BE AT THE MERCY OF TWO GROUPS"—TOM MASSICKS

Exhibitors' Outburst Against Abolition of Renters' Quota—"Disaster for British Production"

"WHEN we have a chance to fight on ground favourable to us, for heaven's sake let us come right out of our corner fighting." Thus spoke Tom Massicks. He was urging the Northern branch, at its April meeting, to take the initiative boldly against a possible elimination of renters' quota in new film legislation.

He had outlined General Council discussions on the subject and was opposing the sage advice of Freddie Morrison to frame a resolution carefully and discreetly.

"The way to bankruptcy is paved with discreet suppressions and timid compromises," he said. "I want this branch to adopt a resolution that if renters' quota is to be abolished, exhibitors' quota must also be abolished. Reason, fairness and logic demand it. Let us be honest and say that we should have to default, anyway."

Mr. MORRISON said: "We are all in favour of no quotas whatsoever; but that is a counsel of perfection. We must concentrate on proving that the abolition of the renters' quota and the retention of the exhibitors' are incompatible. We should be placed at the mercy of two British production groups. I feel that it is a matter for our experts to handle."

WILLIAM CARR elaborated the situation that would be created if renters' quota was abolished and exhibitors' retained. "Since there would be nowhere else we could go for films to fulfil our quota obligations, we should have no bargaining power at all."

The Feelings of All

Ultimately, CHARLES CHIPCHASE, ever the methodical one, produced a form of words—subject to revision in detail by the Executive Committee — which generally embodied the feelings of members, and was accepted even by Mr. Massicks and Mr. Morrison.

In effect, it read: "This branch regrets the reported intention of the Government to abolish renters' quota. We are convinced that the effect on British film production would be disastrous.

"It would render more farcical than ever the imposition of quota on exhibitors, and would confer virtually unlimited power on two British film-producing groups. Thus, if renters' quota is to be abolished, exhibitors have an equal right to be freed of quota obligations, and the logical course would be to abolish all quotas. Exemption to be raised from £100 weekly to £150."

DICK EADIE was all for it. "It is up to the Government to provide the studio space which would relieve renters of their get-out. When American companies have space to make films in Britain they will do so, and we shall have neither difficulty or liability in fulfilling our quota.

"Until then, quota or no quota, we—or a great many of us—cannot avoid defaulting."

BILLY CARR, however, persisted in his notion that the actual position of area exhibitors, the impossibility of fulfilling their quota obligations, and the absence of any real prospect that they would be able so to do for some years, should be submitted to the Board of Trade.

"They want facts," he said. "We have them. Bombard them with facts."

The Chairman (the Hon. WILLIAM WESTWOOD) suggested that the facts could well be restated in a covering letter. And it was so agreed.

Apprentice Scheme

THE CHAIRMAN said, talking of the apprentices' scheme, that it was not compulsory. Nevertheless, BILLY CARR raised a warning voice against casual acceptance of the scheme.

"Better look through it very carefully, less for what it says, than for what it implies," he counselled. "Otherwise we may find ourselves bound by a new lot of restrictions whenever we need to send a lad into the box."

No discussion was aroused.

Xmas Day Again

IN the matter of the Christmas Day opening controversy, the CHAIRMAN said that Newcastle's case was to be submitted to the National Joint Appeal Board.

"Mr. O'Brien seemed to regard the matter as settled," he said, "but that is not our view. He had not, he said, received the minutes of the Conciliation Board which met on January 9; but those were supplied to Mr. Jackson (the local N.A.T.K.E. secretary), and a further copy has been sent to Mr Fuller."

On the issue of regrading, the CHAIRMAN said that this hypothetical case had been put to Mr. O'Brien. "If theatres raised from 'C' to 'B' are, by the economics of the trade, subsequently down-graded again to 'B,' will your members appeal to the 'better conditions' clause to retain 'B' wages?"

"He replied in the negative," said the CHAIRMAN. "His precise words were: 'No We cannot have it both ways'."

Children's Shows

BRIEF reference was made to the refusal of licences to three big downtown kinemas for their Saturday morning children's shows.

The general view was that nothing could be done about it at this juncture, and the wiser course was to avoid public discussion for the time being.

Gateshead members who had been asked by the rating authority to supply sundry information about their business were advised by the SECRETARY not to reply personally, but to forward the documents to the branch's valuers.

Mutilation

DEALING with the proposed publication of a booklet on film mutilation, at an estimated cost of £400. Mr. MORRISON said that he had advised Leslie Knopp that the Northern Branch's Joint Committee had prepared a report which, he believed, covered all aspects of the problem and most of the remedies.

Mr. Knopp had asked for a copy. Would the secretary please send him one?

The secretary would be most pleased It might serve to avoid expense

Rentals Again

ON the motion of CARR, the CHAIRMAN read the G.C. submission on film rentals which, as Carr had pointed out resentfully, came on at the tail end and was accorded about five minutes' attention.

"It is first on the agenda for the next meeting," explained the Hon. BILLY.

TOM SCOTT hoped that the G.C. would get down to brass tacks in seeking to ensure that films booked on percentages should yield the exhibitor a fair share above his standing charges.

"If I book at 50 per cent. and take only £100, the renter takes half. He has, of course, expenses to meet out of that; but so far as I am concerned all my share is swallowed by expenses. We should seek an arrangement whereby an expensive film which doesn't 'pull' its weight is subject to a re-division of revenue."

Members smiled appreciatively, but seemed to feel that Tom was asking the renters to concede an exhibitors' Utopia.

Meet "Tap"

TOM SCOTT also inquired if any other exhibitor had encountered a new type of film contract which thrice had come his way recently.

For "Cæsar and Cleopatra," "Love Story" and "Brief Encounter," he did not yet know what he was expected to pay. There was nothing on the contract, except "Tap."

"What are they hoping to 'tap' me for?" he asked. "Tap," thus used, being the local idiom for "touch," he received sundry answers, but not the information he really desired.

"If there is any 'tapping' to be done," he added, "I'm going to do it."

"We all wish you every success," said the CHAIRMAN, "hoping that it keeps fine for you."

Cinematurians

ON the suggestion, the CHAIRMAN, who brought the notion along from Teddy Hinge—elsewhere on business—the members approved unanimously the proposal to form a Cinematurian Club.

"I have broached the matter to George Turnbull (doyen of the Northern renters)," said the CHAIRMAN, "and he thinks it a grand idea. One guinea entrance fee and 5s. a year sub."

N.F.S. Calls

STANLEY GIBSON notified the branch, for information, that the N.F.S. in his area had resumed their practice of visiting kinemas with, apparently, the purpose of making the proprietors conform to the provisions of the Home Office Manual.

"It's not law," said somebody.

"Maybe not," said STANLEY, "but those who don't toe the line may be the subjects of adverse reports to the licensing justices."

Mr. GIBSON also inquired of members the results of their efforts at saving 33 per cent. of their normal electricity consumption.

"We have done everything that has been suggested to us, and things of which we thought ourselves, and have not achieved a saving of 5 per cent.," he said.

Two other members said that, so far as they could tell from their meter readings, the effects of their efforts at economy were virtually nil.

Comparison of results seemed to show that, while the big downtown houses running ten hours or so daily could effect genuine economies, the small kinemas could not. They could only keep on trying.

Members stood in silence for a few moments in tribute to the late James MacHarg, veteran exhibitor and trustee of the branch, who died recently.

The CHAIRMAN was pleased to report that Fred Jordan, vice-chairman, who had been on the sick list, was recovering and hoped to be back in harness very shortly.

STUDIO NEWS AND VIEWS

Production Reaches A New High Level : "Hamlet" Behind Closed Doors : Marylebone Enterprise : Cineguild Still Seeks Winter

THE overall picture of the studios just now is one of healthy and full-to-capacity activity. It is particularly gratifying that films of all types are vigorously in production, from the costly and impressive Technicolor pictures at Shepperton and Pinewood to the modest, but useful efforts at the little Marylebone studios, where a band of intelligent and enterprising young film-makers are trying to turn out second features of real quality.

Between the extremes we have hearty thrillers, like "The Crimes of Burke and Hare," at Bushey, and "The Three Weird Sisters" at Elstree; what the critics call human drama, such as "When the Bough Breaks," at Islington, and "Mine Own Executioner," at Worton Hall, and wholesome British low comedy like "Things Happen at Night," at Southall.

Add to these difficult-to-classify pictures like Sydney Box's "Rescue," all about a group of people in a crashed aircraft; Two Cities' "Vice Versa," Anstey's man and boy mix-up, and Corfield's "The Milk White Unicorn," and you have an unusually varied range of entertainment in the making.

This is proof enough of the vitality of British production these days; and if there are people who require proof of its courage, they have only to think of Olivier's "Hamlet," which is now in production behind closed doors at Denham. Even in the Halcyon days of British production before the war, when optimism was at a peak, the most daring entrepreneur would have paled before the suggestion that this particular Shakespearean opus might make a successful film.

To-day, Olivier tackles it with surprisingly little fanfare of trumpets in the national Press, with a shade of odds on the possibility of its being a money-maker, as well as an artistic gesture. It's a measure of the progress we have made in this Industry in a seven-year span during which not all our energies were devoted to getting attractive images on to celluloid.

I was most interested—and I think all workers in our studios will be equally interested—to read that the part of Ophelia has been given to young Jean Simmons. At 18 years old she will find the assignment difficult enough—but if she can do it right, she will not only have confirmed the impression that she has already made in "Great Expectations," but she will have emerged as an actress of stature.

David Lean once told me, entirely sincerely, that he believes little Simmons could become the biggest star in British films. That prophecy may now come true even before Lean expects.

HAMLET DETAILS

OLIVIER is not only producing and directing "Hamlet," but is playing the title part. Here is the rest of the production unit: Production supervisor, Phil C. Samuel; associate producer, Anthony Bushell; production executive, Herbert Smith; production manager, John W. Gossage; assistant production manager, Peter Berg; progress liaison, Sid Bremson; casting director, Weston Drury; crowd casting, W. H. Fleming; facilities, Jack Martin; associate director, Reginald Beck; first assistant director, Peter Bolton; second assistant director, Cecil Ford; third assistant director, Alec Gibb; continuity, Elizabeth Everson; assistant continuity, Gladys Goldsmith; lighting expert, Desmond Dickinson; camera operator, Ray Sturgess; first assistant cameraman, Gerry Surman; second assistant cameraman, Steven Minchin; stills cameraman, Wilfred Newton; sound supervisor, G. C. Stevens; mixer, John W. Mitchell; recordist, Graham Martin; boom operator, Dudley Messenger; designer. Roger Furse; art director, Carmen Dillon; assistant art director, Betty Pierce; con. supervisor, Jim Tillyer; chief draughtsman, Bill Bowden; set dresser, Roger Ramsdell. Special effects: Representative, Jim Snow; editor, Helga Cranston; assistant editors, Peter Taylor and Gerald Thomas; sound effects, Harry Miller. Wardrobe: Designer, Roger Furse; assistant designer, Elizabeth Hennings; wardrobe supervisor, Fred Pridmore; wardrobe mistress, Mrs. Gillett; make-up supervisor, Geoffrey Rodway; make-up, E. Westo, M. Morris and B. Newall; chief hairdresser, Vivienne Walker; hairdressers, Joyce Wood, Pearl Bremner and Frances Watson. Music department: Composer, Dr. William Walton; director, Muir Mathieson; assistant to director, John Hollingsworth; chief floor electrician, Jim Hamilton; chargehand carpenter, Jack Bolam; foreman stagehand, Trevor Rees; standby carpenter, J. West; standby stagehand, T. Cox; chargehand dresser, C. Stevens; chief floor props, Jim Burgess; chargehand painter, Frederic Powell; standby painter, F. Jerrold; standby rigger, L. Duffy.

DRYHURST AT ELSTREE

EDWARD DRYHURST and John Harlow, who are teamed as producer and director of the screenplay of "This Same Garden," which will be the first independent Dryhurst production, are old partners.

Together they made the Warner film, "This Was Paris," at Teddington in 1942, and followed it with "The Agitator," which was written by them and directed by John Harlow for British National. They have spent nearly three months in collaboration on "This Same Garden," which is based on a play by Robert Bell. Now Lou Jackson has specially released Harlow to direct the picture.

He takes the floor at the new M-G-M studios at Elstree on May 12 with, we are informed, a distinctive cast, a front-rank technical unit from M-G-M and the Dryhurst organisation. Names will be announced as soon as all the principal assignments have been finalised.

Henry Green, managing director of Edward Dryhurst Productions, tells me that Dryhurst is taking all possible pains to ensure that his first production shall not only be a prestige-building British film, but also a top-ranking release for Metro-Goldwyn-Mayer.

CINEGUILD AND SPRING

IT WILL be remembered that Cineguild was the one film company to benefit from the recent severe wintry conditions by photographing exterior snow scenes in Staffordshire for the Technicolor production, "Blanche Fury."

The company is, however, unmoved by the recent signs of spring, which have delighted the rest of England; and is searching grimly for a location in which there are no leaves on the trees and no flowers on the ground. There are three shots still to be taken before spring can be allowed into the film; and the sudden advent of the fine weather has sent Cineguild's second unit racing north to Staffordshire again.

Having waited anxiously for the past few weeks for the use of one of England's four precious Technicolor cameras, the unit now hopes to obtain these shots, which are essential for the opening sequences of the picture.

The lighting cameraman for this unit is Ernest Steward who, on the first day of shooting as camera operator for the interior shots, was involved in a spectacular accident when the camera fell 25 feet from the crane on to the set. Steward was catapulted from the jib and severely injured, breaking his arm in two places.

He has now effected a complete recovery and has been promoted to lighting cameraman for this major location shooting. Steward was camera operator on Cineguild's last picture, "Take My Life," which is to be premièred in London next month.

HOBSON'S BIRTHDAY

DURING the past few years film stars in Britain, like everyone else, have had to say goodbye to luxuries. Their dressing-rooms have lacked the glamorous decora-

Above: Ernie Palmer, lighting expert on British National's THREE WEIRD SISTERS lines up a shot on Nancy Price and Elwyn Brooke-Jones. John Dean, on focus, is also in the group

Right: Anthony Kimmins, with cameraman Wilkie Cooper, directing Kieron Moore and Barbara White in a grim moment from MINE OWN EXECUTIONER at Worton Hall

"They Walk Alone" Atmosphere —More "Slaughter" at Bushey

tions and accessories of pre-war years, and have contained only the barest necessities.

Last week Valerie Hobson, who plays Blanche Fury, had a birthday. Arriving on the set as usual at 8.30 a.m., she was shown into her portable dressing-room and discovered that it had been transformed overnight as a surprise birthday present from the producer —incidentally, her husband.

The floor had been covered with yellow hessian, the dressing-table draped with net and gay yellow and pale blue cretonne, and subdued lighting installed over wall mirrors.

ATMOSPHERE AND A THROAT

ATMOSPHERE will be a strong point in "They Walk Alone," the James Carter-N. A. Bronsten production, which Lance Comfort is directing at Riverside.

Shooting has continued on the Yorkshire farmhouse set, for which the interiors and exteriors were designed by Ivan King, the art director. They are based on impressions and sketches he gathered from a number of farms dotted around the countryside. The setting is a fascinating composite of low-timbered rooms, a cool, flagged kitchen, mullioned windows and a courtyard whose ancient walls are decked with flowering creepers.

Anne Crawford, who has the important rôle of Bess, was suffering from an acute attack of peritonsillar septicæmia with attendant high temperature and œdema of the epiglottis. At least, that's what they tell me—anyway, she had a very painful throat. But as she was in every shot scheduled for that particular sequence, Anne—trained in the hard school of repertory—refused to upset the programme.

A doctor was called to her and prescribed "M and B" tablets and penicillin treatment for her throat; and he saw her daily on the set while things were really unpleasant.

COMEDY AT SOUTHALL

ON THE two-storeyed composite set of a baronial mansion covering the 7,000 square feet of Southall's stage, director Francis Searle has been making excellent progress with the Gordon Harker-Alfred Drayton-Robertson Hare comedy, "Things Happen at Night" (on the stage it was "The Poltergeist").

Each morning's rushes have shown already that the script is packed with plenty of laughs—and there has been a great deal of merriment for the cast and unit in the rehearsing of it. One of the biggest laughs came after Alfred Drayton's first rehearsal of a scene which called on him to say: "A polter-whatever-you-call-it may or may not have taken possession of the house, Spencer, but no fool-faddling psychical investigator is going to do the same thing." No mean feat of enunciation!

Incidentally, this week marks the 11th anniversary of the teaming of Drayton and Robertson Hare; a matter for congratulation to both these veteran comedians.

Recent additions to the cast include Garry Marsh, George Bryden, Judith Warden and Gwynneth Vaughan.

TOD SLAUGHTER AT IT AGAIN

SO FAR only two murders have been committed at Bushey Studios, where Gilbert Church is producing Tod Slaughter's "The Crimes of Burke and Hare," based on the notorious Edinburgh murders.

Latest victim of Tod's homicidal urge is Aubrey Woods, the youth who created something of a sensation with his début performance as Smike in "Nicholas Nickleby." He plays "Daft Jamie."

Messrs. Burke and Hare, played respectively by Henry Oscar and Tod Slaughter, decided to go into the business of providing bodies for research purposes, to Scottish surgeons. Enterprising Burke and Hare, to speed up business, precipitated the actual demise of the victims they supplied to a Dr. Knox. Arnold Bell has the rôle of the infamous doctor. Jenny Lynn plays Mrs. Burke, and Winifred Melville, Meg Hare.

It is not all murder in this film. With commendable ingenuity, John Gillings, author of the screenplay, has introduced a romance into the script, with Patrick Addison and Ann Trego as the central characters. Oswald Mitchell is directing.

DISPATCHES FROM BELGIUM

THE sudden appearance of S.S. men and members of the Wermacht on station platforms and in the streets has given the inhabitants of the Ardennes towns of Bouillon and Bertrix some nasty shocks recently.

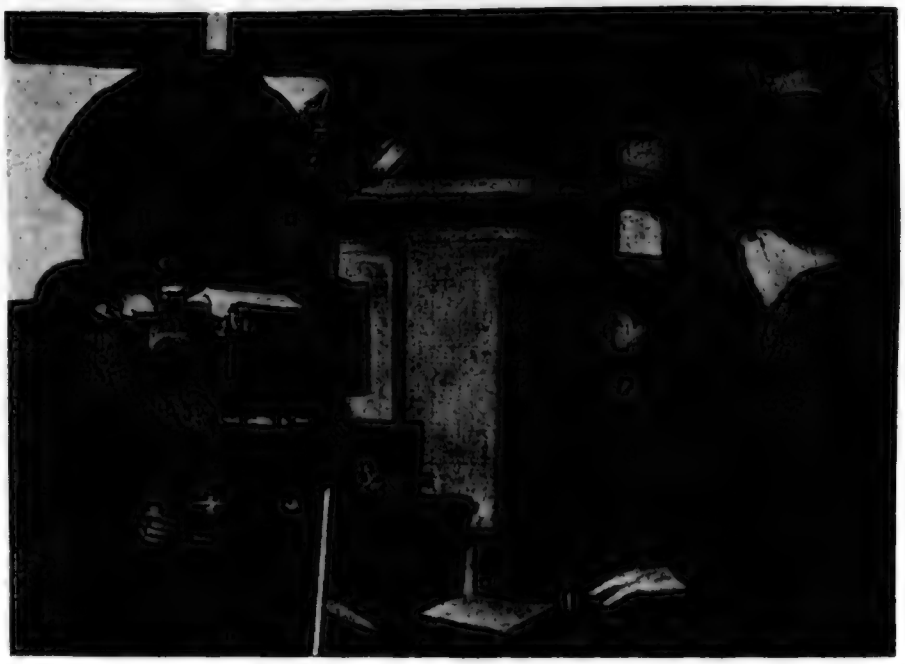
Since their first appearance, however, the townsfolk have become accustomed to the presence of these characters and have been watching with interest their activities in front of the film cameras for Michael Balcon's "Against the Wind," which Charles Crichton is directing for Ealing. Belgian locations are now well under way.

The local Military Command is giving considerable assistance, and the parts of the German soldiers and S.S. men are being taken by Belgian troops. Eight members of the local resistance movement, men who harassed the enemy throughout the occupation, smuggled English agents in and out of the country and caused disruption among the occupation troops, are re-enacting their wartime rôles in the film.

COMMUNITY PERFORMERS

A QUIET stretch of railway track outside Bertrix has been used as the locale where the resistance men stage an attack on the train carrying one of their most important members, who has been captured (a part portrayed by Peter Illing).

The attack was accomplished by a particularly tricky piece of work which involved uncoupling the rear coaches of the train while it was going at a fast speed.



Lining up a shot in a drab tenement setting for GOOD TIME GIRL at Gainsborough, Shepherd's Bush. Jean Kent is the star. Gordon Lang camera operator, Bill Bayley third assistant and C. Swern boom operator

John Slater, who has been dashing back and forth between Belgium (for "Against the Wind") and Ealing (for "It Always Rains on Sunday"), is now back again in Belgium. Jack Warner, who is also appearing in both pictures, has now completed his Belgian work and is busy with "It Always Rains on Sunday" once more.

THEY SUPPLY THE HORSES

FOR the past 200 years the Munt family have been breeding and training horses; and ever since the silent days of films they have been supplying every kind of horse for film work in British studios.

Bill Munt, the present head of the family, now aged 60, runs a large riding school near Elstree and also keeps over 150 horses ready for films. He is currently driving a beautiful pair of greys in Korda's "An Ideal Husband" at Shepperton. Bill is something of a film actor himself—you saw him driving the coach in "Caravan," "Wicked Lady" and "Great Expectations."

Munt's son and daughter are experienced stunt riders and have doubled for many famous stars in recent pictures. Whenever the Munt family hire out horses to film studios they, or their grooms, bring their own beds, too, and camp beside the horses.

Bill Munt has not had a day off in 40 years, but, as he prefers horses to people—that's all right with him!

CONCANNEN ACTIVITIES

SINCE playing the title rôle in "Uncle Silas" at Denham, Derrick de Marney has been busy in collaboration with associate-producer Mary Harvey making "shorts" for various Ministries.

Amongst them are two subjects dealing with road safety addressed especially to children and motorists —"Watch the Children" and "Take Pride in Your Driving." They have made also recruiting films for the Navy and coal mines. Concannen is now preparing two four-reeler subjects for commercial distribution.

Stefan Osiecki, who made a reputation during the war making propaganda films for the Polish Government, is directing Concannen's current production for the Board of Trade. Entitled "Radio and Television," it is the first of a series of six "Profiles," and tells a story of the British workman in industry.

PEOPLE ABOUT

Sir Aubrey Smith, recently arrived from Hollywood to play Lord Caversham in "An Ideal Husband," was among the distinguished guests at a banquet at the Mansion House on Friday, April 18, given by the Lord Mayor of London, Sir Bracewell Smith, to inaugurate the National Sports Development Fund. Sir Aubrey, who introduced cricket to Hollywood, now runs four teams there. "We have a lot of fun," he says, "but we cannot get Americans to watch the game. They find it too slow."

Patrick Hamilton, author of "Gaslight," is now scripting his play, "Rope," which is shortly to be produced in Hollywood by the Transatlantic Pictures. Alfred Hitchcock will direct.

The unit making "Mine Own Executioner" at Worton Hall has learned with regret that co-producer **Jack Kitchin** has been admitted to hospital. It is hoped he will soon be fit enough to return to the production for which he did so much invaluable preparatory work.

Kieron Moore used up two tubes of tooth-paste and brushed his teeth 47 times in lining-up shots, rehearsals and actual takes of a difficult bathroom scene.

Back to the screen after a two-year absence is **Phyllis Stanley**, newly signed for a major rôle in "Good Time Girl" at Shepherd's Bush. This star of London cabaret and revue was last seen on the screen in the feature-documentary, "Next of Kin."

LEONARD WALLACE

At United Artists' reception for Boris Morros, producer of CARNEGIE HALL at the Savoy Hotel. S. Dubow, general sales manager, Mr. and Mrs. Boris Morros, L. Lewis, director and secretary of U.A., and Monty Morton, assistant general sales manager

SUSSEX — RESOLUTION TO B. OF T. CALLS FOR—

Legislation to Compel All Renters to Handle British Films

THE Sussex branch of the C.E.A. has sent its own quota proposals for the new Films Act to the President of the Board of Trade. A large attendance, especially by independent exhibitors, approved the resolution drafted by Randolph E. Richards, which calls for a continuation of renters' quota and for legislation to compel all renters—British or foreign—to produce or acquire British films.

Here is the full resolution :—

"That the Sussex branch of the C.E.A. at its meeting to-day, the members of which cover an area where British films are extremely popular and every member wishes to see a thriving British film Industry, views with alarm the proposals which the branch understands have been submitted by the Film Advisory Council to the Board of Trade for inclusion in future quota legislation.

"The members feel that if such proposals became law they would be detrimental to future British film production, and that it would be impossible, particularly for independent exhibitors, to carry them out, and that they would lead to an additional number of annual defaulters.

Wrong to Differentiate

"They feel that in the best interests of British films, renters' quota should be continued. Further, they feel it would be wrong to differentiate between exhibitors as far as quota is concerned and that whatever quota proposals are embodied in new legislation, they should apply equally to all exhibitors throughout the country. They are also of the opinion that second-feature quota is unnecessary and might lead to a revival of what used to be known as the 'quota quickies.'

"They are firmly of the opinion that all renters, foreign and British alike, should be compelled to produce or acquire British films, so that the selection open, especially to independent exhibitors, will be as wide as possible."

On the suggestion of Stanley Mills (A.B.C. supervisor), it was decided to inaugurate more social functions to be held by the branch, and a committee was appointed to undertake this task. This comprises Messrs. Mills, Sadler, Benjamin, Self, Brock, Glenn, Jacobs, with the Chairman (Coun. F. Maplesden) as an ex-officio member.

A message was sent by members to secretary A. Daniels, now in the Emsworth Cottage Hospital, wishing him a speedy recovery.

F. Maplesden (East Grinstead) presided over the meeting.

16-mm. Projectors for Eagle-Lion Salesmen

The KINE.'s sub-standard film correspondent in New York reports that Eagle-Lion Film Corporation is providing portable 16-mm. projection equipment for its salesmen in all of the company's film offices. Salesmen will carry key sequences of various film releases.

PORTSMOUTH — AN EXPERT GIVES HIS ADVICE ON VALUATION

Appeal Against "Over-Assessments" Must Wait Six Months

FACTS about the re-valuation of Portsmouth kinemas were produced in a letter from Sidney H. and D. Graham Motion to the Portsmouth and Isle of Wight branch of the C.E.A. The subject was debated at the last monthly meeting.

As previously reported in the "Kine," the assessments of Portsmouth kinemas have been raised to double their former figure, and in some cases by as much as 2½ times their original valuation.

This increase is causing considerable anxiety but, they pointed out that the action taken by rating authorities since 1939 in picking out certain types of property for re-valuation had already been fully tested. It now appeared to be clearly established that in spite of the Rating and Valuation Postponement Act of 1940 rating authorities were in order in doing this.

"Considerable Increases"

"Practically every kinema in the county," it was stated, "has now been reviewed on two occasions. The City of Portsmouth is one of the last to take action, primarily, of course, because the City suffered so considerably during the war years. The kinemas in the borough of Gosport were revalued last year, and the Hampshire theatres have recently been subject to a second review since 1939. The resultant increases in assessment have varied according to each individual case and district, but generally speaking revaluation has brought about very considerable increases in assessment indeed."

"It is only fair to say," the letter added, "that in so far as the City of Portsmouth is concerned, many of the kinemas have not been revalued since 1927-28, the old assessments having been carried forward into the new valuation list in 1932-33. One of your members appears to be under the impression that the Schedule "A" assessment will also immediately be increased. This is not so, since the Inland Revenue cannot revise their assessment until the next quinquennial revaluation, unless structural alterations are carried out."

Brink of a Slump

The Chairman, JAMES HOLLAND, said they could always appeal when they had facts and figures to prove that they were over-assessed, and as they might be on the brink of a slump, it was highly probable that many of them would have to go into the figures again.

It was stated that it was now too late to make any appeal against the new valuations for the present year, and it was decided to bring the whole matter up for reconsideration in six months' time.

Quota Debate

The position likely to arise in regard to British films if the renters' quota is discontinued was discussed.

F. B. B. BLAKE, in submitting his report as General Council delegate, said the public had not the faintest idea of the number of British films available. Only 44 British films were produced during the twelve months ended March 31, but the public saw some good pictures, and they said, "Let us have some more."

They think that we can supply British films and they want to know why we are not showing them instead of American films.

There were questions as to why certain renters were not taking British films, and the CHAIRMAN suggested that they were waiting to see how "the cat jumps" in regard to the new Quota Act.

Mr. BLAKE stated that out of 411 films registered during the past year, only 10 per cent. were British, and yet the public were clamouring for them. Under the quota proposals, exhibitors would be expected to work up to a quota of 50 per cent., according to grading. The renters were pressing that their quota should be abolished, which would create a very difficult position, and he moved that a resolution be sent to the Board of Trade urging that the quota of the renters should be retained, so as to maintain the production of British films.

Mr. HOLLAND seconded, and this was carried.

Request to Show Slides

Correspondence included a letter from the Portsmouth Disablement Advisory Committee, asking if the local exhibitors would show slides, but it was pointed out that it was an obligation where more than twenty persons were employed for employers to take their quota of disabled men.

It was decided to suggest to the Advisory Committee that they should approach the Central Office of Information with a view to the preparation of a news flash dealing with the matter.

Changes of membership were reported as follows: Odeon, Fleet, A. T. Ward, manager, in place of C. W. Potter; Rex, Portsmouth, Frank Spickernell, managing director, in place of Coun. F. J. Spickernell.

Approval was given to an application for membership by J. E. Willis in respect of the Queen's Kinema, Portsmouth, with R. R. Elkin, manager, as the nominee.

British Council's Film Exhibition in Paris

The British Council has designed and produced an exhibition on "The British Film," to be shown at the Cinematatheque Francais (the National Film Library of France) from May 2 to June 10.

Charts, designs, posters, photographs and film stills are used to show interesting aspects of the British film. Special attention has been paid to the development of the documentary film.

NORTH LINCS C.E.A. DANCE

ADMIRERS of Dennis Price, British film star, waited nearly two hours outside Grimsby Town Hall to see him arrive for the film ball organised by North Lincs branch of the C.E.A.

Earlier he had had an enthusiastic reception when he made personal appearances at the Royal, Cleethorpes, and the Savoy, Grimsby.

Proceeds of the ball were devoted to the C.E.A. Benevolent Fund and the Grimsby Hospital.

After supper, T. D. Bell (C.E.A. chairman) in toasting the guests, said the only reason they could not show more British films was the "bottle-neck" in studio space.

The Mayor of Grimsby (Ald. T. W. Lancaster) thanked the Association for the help given him in Christmas Relief and Flood Relief collections.

The Mayor of Cleethorpes (Coun. G. R. Sinderson) also replied.

Also present were the Mayoress of Cleethorpes (Mrs. Sinderson), Miss E. Lancaster, Coun. and Mrs. W. Harris, L. W. Heeler (Grimsby Town Clerk) and Mrs. Heeler, G. Sutcliffe (Cleethorpes Town Clerk) and Mrs. Sutcliffe, Capt. and Mrs. R. C. Freeman, Coun. C. Clow and Miss J. Clow, Mr. and Mrs. M. Plowright, Mr. J. G. de W. Laws, Mr. C. E. Butler (Chief Constable of Grimsby) and Mrs. Butler, Mr. and Mrs. J. Edmundson, Mr. and Mrs. R. B. Jones, J. McMichael (from the Gaumont-British studios), R. Rae (Gaumont-British divisional publicity manager).

J. Edmundson was secretary of the organising committee.

SOUTH & EAST LANCS

TENDENCY TO DECRY U.S. FILMS DEPLORED

Reciprocal Gesture to Aid British Industry Advocated

A PROTEST against the tendency to decry American films was made by Coun. W. Woolstencroft at the quarterly meeting of the South and East Lancashire branch. Without them, he said, half the kinemas in the country would have to close. At the same time, he advocated some reciprocal gesture on the part of U.S. producers to aid the British film Industry. Coun. E. J. Whitaker presided.

COUN. WOOLSTENCROFT deplored what he termed a hypercritical tendency to decry American films. Exhibitors had reason to be grateful for American films. All wanted to see a strong British film Industry and a revision of the quota conditions.

If there were a sufficient supply of good British films, there would not be any need for the quota at all. How could they comply with a 17½ per cent. quota when there was only a 10 per cent. supply? As the American companies were taking so much out of the country, there should be a reciprocal gesture by them.

He moved that a resolution be sent to the Board of Trade urging that in the new Quota Bill a quota should be imposed on the renters. A. HOYLE seconded.

The resolution was carried unanimously. It was also decided to recommend that any British film which had been registered for quota should rank for quota at all times.

A. PEEL: The application of the quota should be related to the quantity of British films available. When Sir Alexander Korda says he wants to see a 50 per cent. quota he is talking through his hat. Reissues and old films should rank for quota. After all, by showing them, we save dollars.

Workable Quota Wanted

There was considerable discussion on the British film quota and impending legislation at the committee meeting earlier in the day when it was also emphasised there would not be the need of a quota if there was a sufficient supply of British films. Unless the Quota Act was made workable it would be "more honoured in the breach."

The CHAIRMAN contended more publicity should be given to the reasons why exhibitors could not show more British films. At the present time the Quota Act was a useless Act.

The meeting accepted the proposition that a statement should be made and a resolution passed at the ensuing quarterly general meeting.

Slides of Vital Importance

CO-OPERATION of the branch in the showing of slides to assist Territorial Army recruiting was invited by Col. Blatherwick. He said this co-operation was of "vital importance."

One member said he had already received two slides and instructed his operator not to show them for the present.

On the proposition of Coun. WOOLSTENCROFT, seconded by J. MATHER, it was decided to refer the request and to invite the views of C.E.A. headquarters.

Electricity Tariff

IT was mentioned by A. PEEL that a colleague of his had been told that because he proposed to use a rectifier in place of a generator to economise in the consumption of electrical energy he would be put on a higher tariff. The exhibitor concerned had been advised not to sign the proposed agreement until the matter had been thoroughly thrashed out. The decision to introduce a different tariff should not be taken by the electricity department officer; it was a matter for a higher authority.

Northern Glebelands

REPORTS were given by Secretary C. LITTLER, J. MATHER and A. PEEL on the endeavours of the C.T.B.F. to establish a northern Glebelands within the area between Lytham St. Annes and Morecambe. A search was now being made for suitable premises.

Mr. PEEL said he had been asked by Mr. Bromhead and Mr. Viveash to appeal to members to bring the penny a week staff collections scheme to the notice of employees.

"Form of Blackmail"

WHILE this matter was being discussed, members mentioned they had received collecting boxes for the Aid to China Fund. Some said they would decline to make collections; others that they would permit collections to be made in the foyers of their theatres only. A protest was made against audiences being held up to a form of blackmail when boxes were passed along the rows of kinemas.

There was criticism of G.C. in having countenanced collections being made in kinemas for an annual appeal. "We must be the bosses in our own kinemas," said a member.

Free Film Shows

ADVERTISEMENTS were produced by A. PEEL for a sponsored 16-mm. film show, to be given by a firm of manufacturers in the Imperial Ballroom, Nelson which would seat 3,000 persons. The shows would be given on three days at 3 p.m., 6 p.m. and 8.15 p.m., only one child to be admitted with each adult.

J. MATHER said the same programme had been given in Bury. There had been complaints of such shows from South Wales.

J. BREARLEY: Manufacturers are using the product of our Industry to advertise the goods they sell.

It was decided to send a report to C.E.A. headquarters.

Just Apathy

C. HOLT regretted the lack of interest by rank and file exhibitors in the activities of the branch. What was the reason? Personally, he felt disquieted.

Coun. WOOLSTENCROFT: It is just apathy.

The SECRETARY: It is like a limited company meeting. When dividends are being paid, shareholders don't bother to attend meetings, but there is soon an outcry when results are not produced. A few rows would certainly liven things up.

Stronger Tax Committee Needed

I THINK we should have a far stronger Entertainments Tax Committee. There should be no "Yes-men" on this committee, declared Mr. PEEL.

Coun. WOOLSTENCROFT replied that this was a "hot" committee, never mind "Yes-men."

At Accrington

Suggestions were invited for a venue for the next quarterly meeting. It was tentatively agreed that it should be Accrington in July, but a decision was postponed until the May committee meeting, Mr. PEEL indicating that he might be able to make arrangements for Nelson.

Kay Francis and Teala Loring in a scene from the Pathe Monogram picture SHADOW OF BLACKMAIL, to be Trade shown on Wednesday, May 14, at Studio One at 10.45 a.m. Cast also includes Paul Cavanagh, Veda Ann Borg and Robert Shayne

M-G-M 16-mm. CHIEF COMING HERE

Orton Hicks Will Tour Country

A TOUR of North and South Wales, the Midlands and the North and West of England is to be made by Orton Hicks, director of Loew's International department, to study the progress of 16-mm. in this country. He is due in London by air from New York on May 6.

After conferring with Sam Eckman, Jnr., and M-G-M's 16-mm. manager, F. D. Russell-Roberts, he will discuss plans and problems with sub-standard showmen in many parts of the country.

Conciliation Board in Manchester

A conciliation board meeting was held in Manchester on Wednesday, April 30, to consider a disputed interpretation affecting a member of the South and East Lancashire branch. The points concerned (*a*) an assistant in charge and (*b*) the retrospective award of increased salary due to a manager now dismissed.

Balcon Asks Pressmen to Do Their Best for British Films

"OUR PRODUCTION PASSING THROUGH CRISIS"

MICHAEL BALCON was guest of honour at a dinner at the London Press Club last Saturday when the club celebrated his 25 years as a film producer in its own traditional fashion.

Kenneth Pipe, of the *Daily Express*, who was in the chair, welcomed the guests, who included, in addition to Mr. and Mrs. Balcon, David MacDonald, the director, Patricia Roc, Jean Simmonds and David Henley, of the Rank organisation.

In proposing the health of the guest of honour, Mr. Pipe said that he was not himself a film man, but was a specialist in food. As there was now some obvious affinity between food and films as far as the dollar loan was concerned, he considered he was well entitled to raise the slogan "Bacon and Balcon" as a sequel to one raised earlier in the House of Commons.

All That Was Best

Balcon, said Pipe, represented all that was best in British film production. He had stuck to it through thick and through thin and had made international pictures back in the days when such things were a rarity in Britain.

Balcon's anniversary, the chairman concluded, was an event of importance, and it was right that the Press Club, the leading club of its type in the world, should mark it appropriately.

Michael Balcon, in reply, said that he was honoured to see a gathering of 180 Fleet Street journalists on a Saturday night.

He reminded his audience that the film Industry, and particularly the production end of it, was passing through a time of very real crisis. Every possible means of persuasion was being used to obscure and obliterate a position that was one of national importance.

We had recently had a visit to Britain from Eric Johnston, a gentleman of whom the Press Club would have heard. Mr. Johnston was a funny mixture. He came with smiles and promises and threats. His voice was an important one and made itself heard in very influential places.

Significant

It was significant, Balcon added, that while he was over here Mr. Johnston was able to admit publicly that he had read the Mallalieu Report about the film Industry written by Labour back benchers at a time when it had not even been sent to the President of the Board of Trade.

Every argument, some fanciful, was being trotted out in an effort to obscure the issue. The basic necessity was for a strong and expanding British film Industry and adequate protection in the new Films Act was necessary to ensure this.

It was all wrong, he continued, that so much British screen time should continue to be occupied by foreign features and second features, which all too often said little of the life out of which they sprang and contributed nothing to life in Britain.

Balcon ended with a sincere plea to the newspaper men present that they should do everything they could to help the production Industry at this time of need.

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

To my friend Herbert Wilcox I offer my congratulations and (more in sorrow than in anger) my reproaches.

* * *

Congratulations, first, on his "PICCADILLY INCIDENT"—originally launched at the Empire, of course—winning the *Daily Mail* award as the most popular British-made film of the year.

* * *

Secondly, on its stars, Anna Neagle and Michael Wilding both achieving second place in the popularity counts respectively of actresses and actors appearing in British films.

* * *

A particularly striking honour, as they appeared only in one picture during the year under review, and in Wilding's case because it was for his very first appearance in a starring rôle.

* * *

The reproaches are because Herbert has my word and bond to show the new Wilcox-Neagle production, "THE COURTNEYS OF CURZON STREET," which again co-stars Anna and Michael Wilding, at the Empire on May 8.

* * *

In most respects I'm delighted to do so. It is a very remarkable picture, which is going to "clean up" in London's greatest cinema, and everywhere else it goes.

* * *

But unfortunately it will confine the run of "THE BEGINNING OR THE END." to a bare two weeks at the Empire, which is not half as long as it deserves or demands.

* * *

This film, as I predicted last week, has had an atomic send-off.

* * *

From last Thursday morning, when a queue was waiting long before 10 a.m. to see its first public performance, Londoners have shown that they *do* want a film on such a very serious subject as this, at least when it possesses the dramatic power, the dynamic acting and the human interest of "THE BEGINNING OR THE END."

* * *

Of course, it had unique publicity, including a front-page story over four columns of the *Daily Mail*, headed "ATOM BOMB—A FILM TO MAKE YOU THINK HARD" (such a thing had not happened since well before the war) and a full-page story in the *Sunday Graphic*—to mention only two examples—but the public is always the final judge.

* * *

And the public verdict is one of unquestionable approval.

* * *

Naturally, there has been criticism and controversy. That, as I said last week, is all to the good.

My publicity people have arranged another huge campaign to launch "THE BEGINNING OR THE END" on general release. Full details later. A big prize scheme will have particular interest for theatre managers.

* * *

An immediate release which merits the close attention of showmen everywhere is "CYNTHIA'S SECRET," latest in the series of "Dr. Gillespie" mystery-adventures.

It has been a wonderful series, never flagging in its popularity, and this new example is among the very best.

* * *

Apart from Lionel Barrymore, in the most widely loved of all his characterisations, it has that gorgeous red-head Lucille Bremer, and James Craig, all of whom you see above, and a great cast including Jayne Meadows, Warner Anderson, Henry Stephenson, Alma Kruger, Keye Luke, Art Baker.

* *

Continuing its policy of piling *Pelion* on *Ossa*, the Empire will follow its recent and current succession of super shows with a Royal première of "THE YEARLING" on May 29.

* * *

It will be in aid of the Printers' Pension Corporation, and attended by Princess Alice, Countess of Athlone.

* * *

Despite many and mighty counter attractions, "THIS IS THE YEAR OF 'THE YEARLING.'"

* * *

I am certain you will agree with me and the Academy of Motion Picture Arts and Sciences that "THE YEARLING" is the most beautiful Technicolor film ever made.

Besides its "Oscar" for colour photography, it won three others, including a special award to Claude Jarman, Jr., for the best juvenile performance of the year.

Here he is with the fawn who gave its title to Marjorie Kinnan Rawlings' best-selling novel, and to the picture.

* * *

I'm sure the other stars, Gregory Peck and Jane Wyman, and the rest of the wonderful cast, will forgive my leaving them out this week in favour of this charming study of the boy and the fawn.

* * *

By the way, when you consider the list of recent and future Empire attractions, you will understand why it is possible to advertise, as we often do nowadays, that a picture is coming to "London's greatest cinema"—and leave it at that.

* * *

Everyone knows, of course, that it means the Empire. *Some* tribute!

* * *

P.S. Louis B. Mayer has just announced that M-G-M will release Walter Wanger's Technicolor production of "JOAN OF ARC," starring Ingrid Bergman.

* * *

Another big "future" to look forward to, and another scoop for your servant—

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Duke of West Point, The (A.B.F.D.)—U.S.	108 min. (U)	Louis Hayward, Joan Fontaine, Tom Brown.	Actionful melodrama concerning military cadets. "Kine." review January 26, 1939.	Handy reissue for the majority (C).
Earl of Chicago, The (M-G-M)—U.S.	86 min. (A)	Robert Montgomery, Edward Arnold, Edmund Gwenn.	Gangster melodrama about a Chicago racketeer who becomes an English Earl. Original "Kine" review February 29, 1940.	Very good revival (NC).
Fabulous Suzanne, The (British Lion)—U.S.	69 min. (A)	Barbara Britton, Rudy Vallee, Otto Kruger.	Rollicking farcical comedy based on the dizzy romantic entanglements of a girl who can pick out winners with a pin. Story bright, and cast versatile.	Attractive light booking (C).
Falcon's Alibi (RKO-Radio)—U.S.	63 min. (A)	Tom Conway, Rita Corday, Vince Barnett.	Cut-to-pattern yet stylish comedy crime melodrama. Story ingenious, teamwork and staging good.	Good average supporting proposition (CC).
Farmer's Daughter, The (RKO-Radio)—U.S.	97 min. (A)	Loretta Young, Joseph Cotten, Ethel Barrymore.	Witty political comedy artfully dressed in Cinderella garb and given catchy box office title. Story clever, acting excellent and direction smart.	Excellent general booking (CC).
Ghost Goes Wild, The (British Lion)—U.S.	66 min. (A)	Ed. Everett Horton, James Ellison, Anne Gwynne.	Farcical comedy. Humour evergreen, cast resourceful and staging good.	Good comedy second for the masses and family (CC).
I'll Be Yours (General F.D.)—U.S.	99 min. (U)	Deanna Durbin, Tom Drake, William Bendix.	Jolly romantic comedy with songs about a smalltown girl in a big city. Plot transparent, but star in good form, support and direction resourceful and staging and tunes good.	Very good popular and family hall entertainment (CC).
Inner Circle, The (British Lion)—U.S.	57 min. (A)	Adele Mara, Warren Douglas, William Frawley.	Vest-pocket comedy crime melodrama. Plot somewhat extravagant; development wordy; atmosphere good; surprise climax neatly timed.	Reliable second (C).
*Keep Fit (A.B.F.D.)—British.	81 min. (U)	George Formby, Kay Walsh, Guy Middleton	Slapstick comedy with Formby humour at its best. Reviewed in Kine August 26, 1937.	Useful revival for all (CC).
Plainsman and the Lady (British Lion)—U.S.	82 min. (U)	William Elliott, Vera Ralston, Joseph Schildkraut.	Spectacular period western melodrama. Story robust, characterisation good, staging first class.	Very good general booking (CC).
Red House, The (United Artists)—U.S.	100 min. (A)	Edward G. Robinson, Lon McCallister, Judith Anderson.	Sluggish psychological thriller about eccentric middle-aged farmer. Acting and atmosphere good, but story vague and excitement belated.	Star and title booking mainly for better class audiences (NC).
*Roll On Harvest Moon (British Lion)—U.S.	67 min. (U)	Roy Rogers, Gabby Hayes, Dale Evans.	Bright and breezy musical western. Tale lively, cast versatile, thrills spectacular, numbers tuneful and scenery superb.	Very good star "horse opera" (CC).
*Sing As We Flow (New Realm)—British.	35 min. (U)	Commentary by Bruce Belfrage.	Conventional British feature length travelogue, leisurely exploring the waterways of England, Scotland and Wales. Commentary smooth, but subject somewhat hackneyed.	Moderate quota fill-up (CC).
†Song of Scheherazade (Universal-International)—U.S.	106 min. (A)	Vvonne de Carlo, Brian Donlevy, Jean Pierre Aumont.	Spectacular Technicolor musical about Rimsky-Korsakov. Staging and part-time music good, story and dialogue feeble.	Ticklish general booking (C).
†Stone Flower, The (Film Traders)—Russian.	78 min. (U)	V. Druzhnikov, E. Derevshchikova.	Delightfully simple and effective everyday story of a craftsman in stone cutting. Outstanding production values and colour values.	Excellent booking for advanced halls (CC).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

*British Picture. †In Colour.

Reviews for Showmen

SONG OF SCHEHERAZADE

General F.D.-Universal. American (A). Photographed in Technicolor. Directed by Walter Reisch. Featuring Yvonne de Carlo, Brian Donlevy and Jean Pierre Aumont. 9,523 feet. Release not fixed.

SPECTACULAR period musical, illustrating a chapter in the life of Nicholas Rimsky-Korsakov, famous Russian composer. Part parody, part pantomime and part comic operetta, it tries hard to effect a box-office compromise in high- and low-brow entertainment, but praiseworthy intentions are, unhappily, sadly marred by an undistinguished, not to say, trite, script. Technicolor helps a little to cushion its heavy fall between two stools, but even so, it's a ticklish general booking proposition. Musical extravaganza, mainly for non-music lovers.

Story.—Homeward bound in 1865, the Russian naval training ship "Almaz" is becalmed off a Spanish-Moroccan port. Capt. Vladimir Gregorvich, the strict, chain-smoking commander, grants the cadets shore leave, and young Nicholas Rimsky-Korsakov and Klin, the ship's doctor, look out for a place where they can indulge in their mutual love of music. They eventually find a piano in the home of Madame de Talavera, a society woman, who lives by her wits. Cara, Madame de Talavera's beautiful daughter, secretly dances at a waterfront café, and when she and Nicholas inevitably meet, she inspires him to write his famous "Song of Scheherazade." Prince Mischetsky is also aware of Cara's charm, but Nicholas finally wins her in a terrific duel with whips. Fortunately, Mischetsky bears no grudge, and in the end he helps to smuggle Cara into Russia so that she can star in a ballet version of "Song of Scheherazade." Nicholas, now out of the navy, is the conductor, and that, believe it or not, is that!

Acting.—Yvonne de Carlo has exotic beauty which compensates for her limited skill as an actress and dancer. We refuse to quarrel with her performance as Cara. Jean Pierre Aumont is a manly, yet sympathetic Nicholas, and Metropolitan Opera House singer Charles

REVIEWS— *continued from page 17*

Kullman is in fine voice as Klin, but Brian Donlevy and Eve Arden, cast as Capt. Gregorvich and Madame de Talavera, respectively, are handicapped by their very American accents. So are the rest.

Production.—The film is obviously no true biography of Rimsky-Korsakov, and was never intended to be, but what's the point in mutilating fact unless the massacre pays off in intelligent and showmanlike entertainment? Charles Kullman sings superbly on all too rare occasions, and the finale is impressive, but otherwise it is little more than an ersatz Arabian Nights tale, slightly smelling vodka. Its music will soothe no savage breast, and that's putting it mildly. Maybe Technicolor will blind the ninepennies to its faults; if it doesn't, the film's sunk.

Points of Appeal.—Lavish staging, intermittent music, youth and beauty of Yvonne de Carlo and, above all, Technicolor.

THE GHOST GOES WILD

British Lion - Republic. American (A). Directed by George Blair. Featuring James Ellison, Anne Gwynne and Edward Everett Horton. 5,932 *feet. Release not fixed.*

GIDDY farcical comedy telling how a resourceful young caricaturist saves his pocket and skin, following the threat of a libel action, by dressing up as his own ghost. The extravagant hanky-panky, culminating in robust slapstick, is energetically put over by a sound team, headed by Edward Everett Horton, and laughs are scored with machine-gun rapidity. It's certain to amuse the masses, family and sticks. Good, light booking for lowbrows.

Story.—Monty Crandall, a successful caricaturist, libels Susan Beecher, a socialite, in a magazine. Susan institutes law proceedings against Monty and his wealthy publisher, Maxwell Atterbury. Monty is in love with Phyllis, Susan's niece, but is being pursued by Irene, flighty wife of insanely jealous Bill Waters. When he is later wrongly reported dead in a fire, Monty, aided by his butler, Eric, decides to pose as his own ghost and force Susan to drop the case. He also hopes to keep out of the range of Bill's guns. The fact that Atterbury is interested in psychic research helps matters, but unexpected complications arise when Susan's husband returns from the dead and puts in his spoke. Finally, the libel case is heard, but a lucky last-minute twist results in Monty getting the verdict.

Acting.—James Ellison, Anne Gwynne and Ruth Donnelly make the most of their chances as Monty, Phyllis and Susan, but it is Edward Everett Horton, cast as Eric, who holds the show together. He knows all the answers.

Production.—The early scenes are good farce, but the film deteriorates a little when it falls back on time-honoured spooky slapstick for its laughs. Happily, the players never let up, and both the staging and photography remain on an elegant level, and polished presentation does much to iron out inconsistencies. The Trade show audience laughed continuously, and, after all, that's the acid test.

Points of Appeal.—Clean fooling, resourceful and popular cast and good staging and title.

PLAINSMAN AND THE LADY

British Lion - Republic. American (U). Directed by Joseph Kane. Featuring William Elliott, Vera Ralston and Joseph Schildkraut. 7,410 *feet. Release not fixed.*

SPECTACULAR period outdoor melodrama, set in the wild and woolly early West and finely photographed. It tells of financial jiggery-pokery and fisticuffs during the establishment of a pony express mail service between Missouri and California and artistically illuminates the central theme with spirited romance. In spite of occasional wordiness, dialogue and action meet on pretty equal terms, both the characterisation and staging are much above the average and the "Cowboy-Indian" finale is in the best Western tradition. Very good popular, family and schoolboy fare.

Story.—In the year 1859 Michael Arnesen, a big business man, and his associates, plan a pony express service between Missouri and California. Peter Marquette, suave, unscrupulous owner of a stagecoach line, opposes the scheme and has Cathy, Arnesen's unfaithful second wife, on his side. Sam Cotten, a forthright Westerner, is Arnesen's right-hand man and his job is to put over the project. Ann, Arnesen's beautiful daughter by an earlier marriage, stoutly supports Sam, but their task is complicated by the sudden death of Arnesen, brought about by Cathy. Cathy inherits Arnesen's fortune and tries to use it to intimidate the backers of the pony express, but before very long she and Marquette discover that they have started something they can't finish. Finally, hostile Indians are brought into the fray and both Cathy and Marquette meet violent ends. Following their deaths, the pony express becomes an accomplished fact and Sam and Ann marry.

Acting.—William Elliott is no glamour boy, but he certainly can ride and fight, and is well cast as Sam. Vera Ralston combines class with spirit as Ann, and Joseph Schildkraut is much more subtle than the usual Western villain as Marquette. Gail Patrick and Reinhold Schunzel also deserve mention as Cathy and Arnesen.

Production.—The picture's range is wide and, apart from a slight vagueness which occasionally overshadows the big business aspect of the plot, it covers its fruitful and colourful territory at a steady gait. There are plenty of fights and chases, and these, effectively interspersed with elaborate saloon interiors, vividly illustrating the gay night life of the period, bring much variety and vitality to the robust and frequently dazzling kaleidoscope. And with all its he-man intrigue and cowboy-Indian spectacle, it never neglects feminine appeal. Photographically, it's a particularly imposing job.

Points of Appeal.—Colourful and virile plot, first-rate characterisation, rousing spectacle, excellent technical presentation, impressive cast and intriguing title.

THE FARMER'S DAUGHTER

RKO-Radio. American (A). Directed by H. C. Potter. Featuring Loretta Young, Joseph Cotten and Ethel Barrymore. 8,752 *feet. Release not fixed.*

WITTY, revealing and intensely human political comedy, artfully dressed in conventional Cinderella garb and cunningly endowed with a catchy box-office title. Clever story construction and brilliant acting, dialogue and direction allow it to survey the American political scene from every angle and, at the same time, extract rich, warm and novel entertainment from the eternal conflict between slick guy and sucker. Democracy is a much-abused word, but here is an apt, glorious and timely, if cynical, definition. The women will enjoy it every bit as much as the men, and they'll be tickled to death. Excellent general booking.

Story.—Katrin Holmstrom, daughter of a Swedish-born farmer, leaves home in a jeep owned by Adolphe Petree, a seedy, ne'er-do-well signwriter, to train as a nurse in Capital City. They are involved in a collision and she and Adolphe are forced to spend the night in a hotel. Early the next morning Adolphe departs with Katrin's savings. Eventually, Katrin reaches Capital City, but lack of funds compels her to accept the position of second housemaid to Mrs. Morley, wealthy, politically minded mother of Glenn Morley, a straight-shooting young senator. Katrin's natural charm soon softens Clancy, the crusty butler, and causes Glenn to sit up and take notice. Katrin is interested in politics, too, and when the Morleys give their support to Finley, unworthy candidate in a by-election, she openly questions their judgment. The opposition party gets to hear and persuades Katrin to represent them. Glenn, now in love with her, strongly disapproves of Finley's tactics. A good old rough and tumble follows and it ends in both parties voting for Katrin. Victory; wedding bells.

Acting.—Loretta Young acts with sincerity, spirit and charm and adopts a convincing Swedish accent as Katrin. She has never put up a better performance. Joseph Cotten is the true American sportsman as Glenn, and Ethel Barrymore admirably combines dignity with guile and sagacity as Mrs. Morley. Charles Bickford and Rhys Williams also do good work.

Production.—The authenticity of the atmosphere and detail does not blunt the sense of humour, or rather satire. There are many devastating jibes at the gullibility of the American electorate, as well as friendly, domestic and romantic touches, and both phases, heightened and augmented by flawless characterisation and shrewd and showmanlike direction, furnish the basic Cinderella theme with snappy and entirely new furbelows. We never thought we'd live to see a political comedy of universal appeal, but this is it. The miracle is certain of considerable box-office support.

Points of Appeal.—Clever, human, moving and snappy story, excellent characterisation, authentic and delightful detail, strong feminine angle, star values and box-office title.

THE STONE FLOWER

Film Traders, Ltd. Russian (U). Directed by A. Ptusko. Featuring V. Druzhnikov, E. Derevshchikova and M. Troyanovsky. 7,000 *feet. Release not fixed.*

A BEAUTIFULLY told Russian legend about a craftsman in stone who gives up his love and life to visit the mysterious Mistress of the Mountains in order to be able to put life into the flower-shaped vase it is his ambition to produce.

The story is naïve and over-prolonged, but the production is exceptionally good, as is the Agfacolor in which it is photographed.

It was made in the Prague studios, the resources of which must be remarkable to be able to produce such a technical masterpiece.

It's a picture which is sure of a very warm welcome from advanced halls, and it's an ideal subject for children.

Story.—Danila is adopted by Prokopich, a master craftsman in stone cutting. He, however, is getting old and Danila continues his work and is much admired. The master's wife orders him to make her a vase in flower form. He does so, and this, too, is acclaimed, but he is not satisfied. Following an old legend he visits the Mistress of the Mountains on the eve of his wedding to Katya to see the fabulous Stone Flower. She invites him into her cave and imprisons him after he has seen the spirit of flowers in stone. She tempts him to remain with her, but his love for Katya still remains strong, and finally the Mistress reunites the lovers after telling Danila that she had only been testing him.

Acting.—V. Druzhnikov looks and acts rather like a ballet dancer as Danila, M. Troyanovsky gives a good character study as the master craftsman and E. Derevshchikova is attractive as the heroine. The acting generally is stylised.

Production.—This quite charming legend is exceptionally well produced, and, while it is rather drawn out, it holds the attention by the brilliance of its technique and photographic qualities.

Most notable are the wedding festival sequences and those when Danila visits the Mistress of the Mountains in her vast caves.

The Agfacolor is remarkably good. It gives pure whites, greys and intermediate colouring with none of the usual insistence on reds and greens.

The legend ends with a moral that brains and skill are more important than anything else. This makes for a very trite ending and could well be cut.

Points of Appeal.—Beautiful colour, a charming legendary story and first-rate production values.

REVIEWS—continued on page 21

JOAN CRAWFORD
..THE KIND WHO BREAKS HEARTS!
JOHN GARFIELD
..THE KIND WHO BREAKS RULES!
"HUMORESQUE"
...THE KIND THAT BREAKS RECORDS!

WB MARK OF SHOWMANSHIP

Warners' greatest!! — NEXT AT THE WARNER

with OSCAR LEVANT · J. CARROL NAISH Directed by JEAN NEGULESCO · Produced by JERRY WA

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To Investigate Our Kinemagoers' Taste

DR. GEORGE GALLUP, who gave his name to the Gallup Poll, is on his way to London in the *Queen Elizabeth*.

KINE. cables from New York say that his visit here is officially to attend a conference of the 11 Gallup Institutes which have been established in different parts of the world.

According to advices from New York, Dr. Gallup on his visit here will decide to investigate British audience taste with particular reference to allegations of the swing in popularity in favour of home-made product.

Gallup polls, conducted by Audience Research, have become an integral part of film production in Hollywood, where many studios now consult Gallup and his associates before putting pictures into production.

An important article appears exclusively in this week's KINE., explaining the application of the Gallup poll to the production end of the U.S. film business.

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In the House of Commons on Tuesday, Geoffrey Cooper asked the Chancellor of the Exchequer if he would make a statement on the method by which Odeon paid 4,000,000 dollars for theatres in Canada and what dollars had been earned and brought back to this country by the Rank Organisation from the U.S.

Glenvil Hall, Financial Secretary to the Treasury, said it was contrary both to precedent and to the public interest to disclose the details.

No Kinema Smoking Ban

The Prime Minister told the House of Commons on Tuesday that he was not prepared to prohibit smoking during working hours and in theatres and kinemas.

Margaret Lindsay, Winston Severn, Regis Toomey and Nancy Colman in the Pathe-P.R.C. production HER SISTER'S SECRET to be Trade shown on Tuesday, May 13, at Studio One at 10.45 a.m.

Rose Wants Injunction to Stop Mason Acting

DAVID ROSE is fighting back at the James Mason court action to find out whether a contract between him and Rose exists. Rose has entered a counter claim, in New York, for 1,760,000 dollars and filed a general denial of charges brought by Mason.

Rose, through counsel, is also asking for an injunction to prevent Mason acting either in films or on the stage. The denial and counter-claim brings to New York a suit filed by Rose in California last year.

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The KINE. understands that the Phil Hyams company which has been formed to market reissues of Universal films will now be known as Eros Pictures.

N. Kramer has resigned from G.F.D. to become its sales manager.

The Cardiff branch of Renown Pictures has been moved to new premises at 70, Bridge Street. The 'phone is Cardiff 339.

DIORAMA DAYS RECALLED

Death of W. Fearn

"CINEMA Veteran" Walter Fearn, creator of Fearn's Diorama, musician, and travelling showman in the days of the Bioscope, died on Wednesday last week at his home "Pictureland," Darley Abbey, Derby.

His experiences with the Diorama and the Bioscope provided topics for many interesting stories, but as a self-made man he respected most the first rungs of the ladder, and the hard knocks; the breakdowns which called for a display of his own talents; the snow drifts which prevented him getting his horse-drawn transport to the place of entertainment; and the times when the water bucket into which the early footage used to run for safety, froze up.

For some years he owned and ran a kinema at Melbourne, near Derby.

Derby showmen attended his funeral, which took place at Darley Abbey Parish Churchyard

"ASK GOVT. TO CUT U.S. FILMS"

Labour Party's Agenda for Conference

THE film business will receive little attention from the Labour Party members, who will hold their annual conference at Margate on May 26.

What reference there is to the film business in the 70-page agenda is brief and to the point.

South Hendon members are moving a detailed manpower and production resolution, which, among other things, demands that film imports be cut ruthlessly. The Moseley delegation will put up a similar resolution, which cites U.S. films as a top item for import cuts.

There is no reference to film nationalisation. But one resolution does call for a widespread use of short films in kinemas as part of the Labour Government's information service and propaganda campaign.

Main topic of film discussion will be on the A.C.T. resolution, reported in the KINE. two months ago. This urges the Labour Party to make representations to the Board of Trade on the new Films Act on a similar line to the F.I.E.C. report.

Detailed resolutions on a State Bank system, working hours and general industrial policy may, if passed, have some influence on the film business.

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The Swedish Government financial adviser, Dr. Dag Hammarskjold, now in Washington, has told the film Trade that Swedish import restrictions are temporary and aimed at establishing a reasonable degree of balance between Sweden's imports and exports. The specific problems of film imports are to be discussed by the Swedish trade delegation with State Department officials.

REVIEWS— *continued from page 21*

SING AS WE FLOW

New Realm. British (U). Directed by J. Widgey Newman. Commentary by Bruce Belfrage. 3,150 feet. Release not fixed.

CONVENTIONAL British feature-length travelogue which leisurely covers the waterways of England, Scotland and Wales until the quota Plimsoll-line is reached. The programme includes visits to the Thames Estuary and Lower Reaches, the Fen Country, the Norfolk Broads, the Manchester Ship Canal, Scottish lochs and Welsh salmon rivers, but its variety barely compensates for its lack of imagination and originality. Bruce Belfrage's commentary is its brightest feature. Moderate full quota fill-up.

Production.—The picture opens in Vienna, having presumably lost its bearings, but it soon gets on the beam and before very long we find ourselves admiring the limpid waters of the Cam. The rest of the film's footage illustrates other trips to famous English, Scottish and Welsh waterways and watering places, but even Bruce Belfrage's effortless commentary cannot conceal the fact that the main object of the far-flung itinerary is the piling up of feature quota footage. It won't exactly bore, but neither will it thrill.

Points of Appeal.—Quota ticket.

THE FABULOUS SUZANNE

British Lion - Republic. American (A). Directed by Steve Sekely. Featuring Barbara Britton, Rudy Vallee and Otto Kruger. 6,331 feet. Release not fixed.

ROLLICKING farcical comedy, based on the dizzy romantic entanglements of a pretty waitress who can pick out winners with a pin. The versatile cast, headed by comely and talented Barbara Britton, and resourceful direction make a first-rate job of the madcap gags and situations and a boisterous bedroom grand finale. Good clean fun, despite its "A" certificate, it's a certain laughter-maker for the family and the ninepennies. Attractive light booking.

Story.—Suzanne, waitress at Bill's working-class dining rooms, has a happy knack of picking winners with a pin. She is in love with her young boss, but he refuses to marry until he earns more. Her rival is Mary, the wily second waitress. Mr. Tuttle, an old customer, dies suddenly and leaves Suzanne seven thousand dollars. She immediately goes to New York and instructs Hendrick Courtney and Sons, brokers, to buy Lucky Pierre Mining stock, which she picks out with her pin. The stock rockets and she is soon in the big money. The Courtney Boys, Hank and Rex, and Hendrick Courtney, girl-chasing head of the family, then start competing for Suzanne's favours, but she still yearns for Bill and after many more complications puts her lucky pin to work again and finally wins the stubborn and over-sensitive Bill.

Acting.—Barbara Britton is a charming Suzanne and Bill Henry, Rudy Valee, Richard Denning, Otto Kruger and Vera Ann Borg make an experienced supporting team.

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20th CENTURY-FOX

PRESENTING

MOSS ROSE

Victor Mature · Peggy Cummins · Vincent Price
Ethel Barrymore

NIGHTMARE ALLEY

Tyrone Power and powerful cast

CALL NORTHSIDE 777

Henry Fonda · Leopoldine Konstantin · Richard Conte

THE SNAKE PIT

Olivia de Havilland and big supporting cast

THE WALLS OF JERICHO

Gregory Peck and strong supporting cast

THE DARK WOOD

Tyrone Power · Jennifer Jones

THE FOXES OF HARROW

Rex Harrison · Maureen O'Hara

THE BLACK ROSE

Cornel Wilde and Peggy Cummins

SCUDDA HOO, SCUDDA HAY

June Haver · Lon McCallister · Anne Revere
Connie Marshall
(IN TECHNICOLOR)

FOREVER AMBER

Linda Darnell · Cornel Wilde · Richard Greene
George Sanders
(IN TECHNICOLOR)

CAPTAIN FROM CASTILE

Tyrone Power · Jean Peters · Cesar Romero
John Sutton
(IN TECHNICOLOR)

20th CENTURY-FOX
It is a pleasure for the
British organisation of
20th Century Fox to
extend heartiest
congratulations to
Darryl F. Zanuck on his
splendid work through
the years — so widely
recognized throughout
the industry.
The same courage and
vision that has spanned
the past will lead us
successfully into the

THE HOMESTRETCH

Cornel Wilde · Maureen O'Hara · Glenn Langan

(IN TECHNICOLOR)

CARNIVAL IN COSTA RICA

Dick Haymes · Vera Ellen · Celeste Holm

Cesar Romero

(IN TECHNICOLOR)

THE GHOST AND MRS. MUIR

Rex Harrison · Gene Tierney · George Sanders

Edna Best

BOB, SON OF BATTLE

Peggy Ann Garner · Lon McCallister · Reginald Owen

Edmund Gwenn

(IN TECHNICOLOR)

MIRACLE ON 34TH STREET

John Payne · Maureen O'Hara · Edmund Gwenn

I WONDER WHO'S KISSING HER NOW

June Haver · Mark Stevens · Martha Stewart

(IN TECHNICOLOR)

MOTHER WORE TIGHTS

Betty Grable · Dan Dailey · Vanessa Brown

(IN TECHNICOLOR)

W SOMERSET
MAUGHAM
The Razor's Edge
A NOVEL
GHOST and Mrs. MUIR
R A DICK
Kathleen Winsor
FOREVER AMBER
MOSS ROSE
the snake pit
MARY JANE WARD
Captain from Castile
SAMUEL SHELLABARGER
BRITANNIA MEWS
Margery Sharp
The Dark Wood
NIGHTMARE ALLEY
WILLIAM LINDSAY GRESHAM
THE WALLS OF JERICHO
The Black Rose
The FOXES of HARROW
FRANK YERBY
MARY O'HARA
My Wyoming
All THE GREATEST BEST SELLERS ARE BROUGHT TO THE SCREEN BY 20th CENTURY-FOX

Zanuck's Programme is the Biggest and Most Costly Ever Undertaken by 20th-Fox

"FOREVER AMBER" AT £1,500,000 LEADS STEADY FLOW OF PRODUCT

DETAILS of the top-ranking product planned by Darryl Zanuck, vice-president in charge of production and studio chief, are outlined by Otto Bolle, managing director of 20th Century-Fox.

The programme, which includes two films with production budgets of £1,500,000 and £1,250,000 respectively, is described by Zanuck as the greatest and most costly ever undertaken by 20th Century-Fox. The following particulars emphasise the assurance of Mr. Zanuck of a constant flow of the finest box-office material, declares Mr. Bolle.

Heading the list is "Forever Amber," Kathleen Winsor's sensational novel of Restoration England.

This, the most publicised picture in all film history, is one of the most ambitious motion pictures ever made. Filmed in Technicolor, it has now been completed at a cost of £1,500,000 and is expected to shatter box-office records the world over.

A great box-office cast is headed by Linda Darnell, Cornel Wilde, Richard Greene and George Sanders. Apart from the marvellous newspaper publicity already afforded this film, further widespread interest has been aroused by the serialisation of this story now running in the *Sunday Dispatch*.

Also just completed is another Technicolor film of great box-office stature, the screen version of Samuel Shellabarger's "Captain from Castile," starring Tyrone Power. Made also on the grand scale with a production cost of £1,250,000, "Captain from Castile" tells a thrilling and engaging story of Cortez's conquest of Mexico. Others in the cast include Cesar Romero, John Sutton and Lee J. Cobb. It will also serve to introduce a newcomer, Jean Peters, a Zanuck discovery, who plays opposite Tyrone Power.

Racing in Colour

Another Technicolor film to be Trade shown in the near future is "The Homestretch," a romantic and exciting story, with a background of the racetracks, embracing the Turf classics of England and America, co-starring Maureen O'Hara and Cornel Wilde. Advance reports label it as a smash hit.

Two musicals in Technicolor are in the editing stages. They are "Mother Wore Tights," a romantic comedy with music, giving Betty Grable her best vehicle to date. The other is "I Wonder Who's Kissing Her Now," a joyous musical drama of the days when Joseph Howard wrote the popular songs of America. This has a strong cast headed by Mark Stevens, June Haver and Martha Stewart.

Also editing is Alfred Oliphant's story of a sheepdog, "Bob, Son of Battle," in Technicolor, played against the background of the Scottish Highlands. Peggy Ann Garner and Lon McCallister are supported by Edmund Gwenn, Reginald Owen and Anne Revere.

Two important black-and-white subjects will shortly be Trade shown. These are "The Miracle on 34th Street," a dramatic romance with John Payne and Maureen O'Hara in the leading rôles, and Rex Harrison and Gene Tierney in "The Ghost and Mrs. Muir," R. A. Dick's delightful poltergeist story, telling of the romance between a young widow and the ghost of a sea captain whose house on the English coast she has rented. George Sanders has the principal supporting rôle.

Peggy Cummins' new film, "Moss Rose," is in the editing stages. This is a mystery story of the English theatre at the turn of the century. Victor Mature, Ethel Barrymore and Vincent Price are other principals.

Other films to be made in the near future include "Britannia Mews," by Margery Sharp, another co-starring vehicle for Rex Harrison and Gene Tierney; Frank Yerby's "The Foxes of Harrow," a book now sweeping the United States, to star Rex Harrison and Maureen O'Hara; and Paul Wellman's "The Walls of Jericho," which is a possible vehicle for Gregory Peck and Joan Fontaine.

Laura Z. Hobson's "Gentleman's Agreement," another most ambitious undertaking, will be Mr. Zanuck's only personal production commitment in 1947.

The eminent playwright, Moss Hart, is writing the screenplay in which Gregory Peck will star. It is to be directed by Elia Kazan, the director of "A Tree Grows in Brooklyn" and "Boomerang."

Thomas Costain's "The Black Rose," starring Cornel Wilde and Peggy Cummins, and George Agnew Chamberlain's "Scudda Hoo, Scudda Hay," with June Haver and Lon McCallister, are two more important films on the schedule.

More Best-Sellers

Other best-sellers which Mr. Zanuck has acquired are Richard Sherman's "Not So Long Ago," which will have an all-star cast; Christine Weston's "The Dark Wood," to star Jennifer Jones; John Klempner's "Letter to Five Wives," with one of the strongest casts ever assembled for one picture; Kenneth Roberts' "Lydia Bailey," now topping the *New York Herald Tribune's* list of current best-sellers, and Mary Jane Ward's "The Snake Pit," to star Olivia de Havilland.

In the musical field will be a new version in Technicolor of the famous romance, "Ramona," to star Jeanne Crain, and an Ernst Lubitsch Technicolor subject, "The Lady in Ermine."

Films to be made with the new semi-documentary technique used with such success in "The House on 92nd Street," "13, Rue Madeleine," "Boomerang," etc., include "Call Northside 777," a thriller, and "The Kiss of Death," an original story by a former New York district attorney, to star Victor Mature.

In this connection Mr. Zanuck announces that he has chosen the most outstanding espionage episode in the World War—one which has already aroused world-wide interest and will afford most thrilling entertainment.

It is to be titled "The Iron Curtain," and will be a factual film based on startling disclosures of the Royal Canadian investigating committee and on the testimony given

Continued on page 34

Bolle's Tribute to Zanuck

The Quality That Pays

SINCERE thanks are extended to our exhibitor associates and friends for their spontaneous recognition of the genius of Darryl F. Zanuck and the esteem in which he is held.

The most heartening confidence expressed in these messages could only be merited by the year-in, year-out delivery of great top-ranking product from the studios under Mr. Zanuck's direction. This consistent flow of grand box-office material has made the task of us men in the field a pleasurable one, and has been a guiding factor in cementing that goodwill—of which we are justly proud—of our exhibitor friends.

The unavoidable and ever-mounting production costs and the increasing responsibilities that come with them are matters of personal concern.

We know, however, that our exhibitor associates will share in proportion such additional costs, firm in the belief that quality pays and that the best product assured us by Mr. Zanuck will always find full recompense at the box-office.

MEN AT THE HELM IN U.S.

Spyros P. Skouras, president of 20th-Fox; Joseph Schenck, executive production head; and Murray Silverstone, president of 20th-Fox International

Just completed at a cost of £1,500,000, FOREVER AMBER is claimed as one of the most ambitious films ever made. Here is a scene from the film, with Richard Greene and Linda Darnell

INDEPENDENTS!

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N. WESTERN

FIRST-CLASS ROW OVER QUOTA LIKELY

Have Renters Been Given "Blind Eye" Owing to Dollar Position?

OPPOSITION to the abolition of renters' quota was mentioned at the meeting of the North Wales section of the North Western branch, held at Connah's Quay, last week. Exhibitors came from as far afield as Holyhead. W. J. Speakman, R. H. Godfrey and G. Dudley West (secretary) represented the North Western branch. F. H. Kenyon (Colwyn Bay) presided.

Mr. Speakman spoke on the quota proposals in the new Films Bill. Where the C.E.A. was at cross purposes with the Board of Trade, he said, was that the latter did not think it was necessary for the renters to carry a quota. The argument was likely to develop into a first-class row.

In discussion it was pointed out that certain exhibitors found they could not get the requisite quota of British films because the firms they dealt with did not have them to offer. Was it not a fact that the Board of Trade had closed its eyes to some renters not having their quota, owing to the dollar position?

R. H. GODFREY: The C.E.A. is strongly opposing the abolition of the renters' quota. We are doing what we can to convince the Board of Trade that the renters' quota is vital.

Referring to the supply of British films, Mr. SPEAKMAN said the emergency might not be so great by October, 1948.

Down-Grading

MR. SPEAKMAN said T. O'Brien was pressing for the regrading of kinemas, and pointed out that theatres could be down-graded as well as up-graded.

E. H. JAMES said the difficulty, if a theatre was down-graded, was that there might be some dissatisfaction among the staff.

Under the agreement, ability and length of service were not taken into consideration. An usherette of five years' service was bound to grumble when a newcomer of perhaps 17 or 18 years of age was paid the same rate.

When reference was made to shortage of staffs, Mr. SPEAKMAN asked: "Is it quite so acute as it was? If you advertise in Liverpool for a doorman or a fireman you get up to a hundred applicants. If you want an usherette, even the Employment Exchange will sometimes send you half a dozen girls."

Mr. JAMES said the majority of the theatres in North Wales could not afford to run more than one house a night, and many employees were part-time. He suggested that in the event of a request being made for the regrading of North Wales kinemas, a special meeting of the Section should be called to discuss its implications. One member said all his operators were part-time.

The present agreement, it was stated, remained in force for two years from last September. Whether part-time or full-time staffs were employed was a domestic matter, remarked J. R. SARONIE.

Collections in Kinemas

DISCUSSIONS took place on the C.E.A. recommendation for facilities to be given for a six days' collection at kinemas for the Aid to China Fund.

D. C. STOSS said he was not enthusiastic.

The CHAIRMAN said he was not agreeable to a six-night collection.

Another exhibitor thought the collection should be limited to one night.

R. H. GODFREY said that the collection should be supported. He was inundated with requests for collections for various charities, but always replied that he had only one collection a year, for the charity agreed upon by the C.E.A.

Film Transport

CONCERNING the nationalisation of transport, Mr. SPEAKMAN mentioned the possibility of the K.R.S. undertaking the transport of films.

The feeling of the G.C. was that it was better to have transport within the Industry than run by the Government.

Mr. JAMES raised the question whether the K.R.S. would be permitted to transport films, because they were not the owners.

Mr. SPEAKMAN said if it was ruled that the film was not the property of the exhibitor the latter would not be allowed to carry it under a "C." licence. Actually, the exhibitor obtained the films under a simple hire, not hire-purchase.

T. WILLIAMS contended that exhibitors should not be prevented from undertaking their own transport.

Mr. JAMES said he ran his own transport between theatres. If transport was nationalised, he would like the privilege of continuing his own transport and picking up the films from the renters. If exhibitors surrendered their "C" licences they could use private cars for the purpose, but would not be able to obtain the petrol. He hoped the C.E.A. would fight for exhibitors to enjoy the privileges they had enjoyed for 20 years or more.

Kinemas' Heating Plant

ON the proposition of Mr. JAMES, a resolution was adopted for submission to the North-Western branch, asking delegates to press for the highest possible priority for those exhibitors requiring oil-firing equipment for heating purposes. Mr. JAMES expressed the opinion that the cost of coke would go up by this time next year. Taking into consideration the saving in labour costs and the inefficiency of coal firing, he thought it would be a practical proposition if exhibitors could get oil-fuel equipment. There was evidence of extreme delays in getting this equipment, and these delays were likely to become more acute.

J. SCHOFIELD said that according to the KINE., kinemas were third on the priority list.

Next meeting will be held at Llangollen, on September 23, at the invitation of E. V. Horspool (Dorothy kinema).

At the close of the meeting exhibitors were entertained to tea by T. Williams, J.P., managing director of Deeside Entertainments.

Kinema collections forwarded by Ald. Alfred Levy, director of the Scala and Futurist, Liverpool, to the Lord Mayor of Liverpool's Flood Distress Fund, amount to £161.

Louis H. Jackson, executive producer of British National; W. Moffat, managing director Pathe Pictures; Mrs. Ray Johnston, Lady Yule, director of British National; Ray Johnston, chairman of Monogram; Sir Philip Warter, chairman of Associated British Picture Corporation, on a visit to National Studios at Elstree

BIRMINGHAM

ANNUAL INSPECTION OF ELECTRICAL INSTALLATION

Important Changes in Licensing Conditions Foreshadowed

THE April meeting of the Birmingham and Midland branch of the C.E.A., over which K. F. Jones, the chairman, presided last week, revealed the fact that important revisions of the regulations and conditions under which kinema licences are granted in the city are foreshadowed.

Outlining the decisions arrived at, and the recommendations made, by the Joint Committee of the Justices and members of the branch on April 1, the chairman stated that one suggestion was that before a licence was renewed the electrical installation should be inspected and a certificate furnished by an expert.

They submitted a form of certificate which was now being considered by the branch, and asked the exhibitors' representatives to submit a panel of inspectors for their approval. In order to comply with the latter request, Mr. Jones asked members to send in nominations of suitable firms or individuals,

The question of the "admission of unauthorised persons to the kinema enclosure" was also discussed, but the Justices agreed to await the amendment of the Home Office regulations in this direction.

Previously, before granting a licence, the Justices had required a special form of managers' agreement. Following the agreement with the Society of Cinema Managers they agreed that this should be accepted and the special local agreement dropped, subject to the provision of a certificate that the terms of service conformed with the National Managers' Agreement.

The Joint Committee also discussed the position of Children's Kinema Clubs, and the Justices said they were satisfied with the manner in which these were being conducted in the city.

It was agreed that the permitted S.O. hours should be further considered and that the war-time regulations permitting the employment of juveniles of 15 should be discontinued, but that one boy under 16 might be employed in the operating box at each kinema.

General Council Report

THE CHAIRMAN, in reporting on the last meeting of the General Council, dealt at some length with the question of the film rentals and the new quota proposals.

In concluding his review of the recommendations under the new Quota Act, he expressed the opinion that it was far better to have a few additional British films made by the American companies than to leave exhibitors high and dry by relying only on films made by British companies.

R. RIGBY pointed out that in the past it had proved a great help to exhibitors to add features and shorts together for quota purposes.

The CHAIRMAN replied that the proposal was that only second features and shorts should be put together.

On the suggested sliding scale of film rentals, A. W. ROGERS thought that, instead of the renters wanting to know what exhibitors' expenses were, they should ask the renters what pictures cost and what profits they were making.

B. T. DAVIS replied that the renters were prepared to do this.

Sunday Committee

H. B. LANE reported that at its meeting earlier in the day the Sunday Films Committee considered three of the films reviewed unsuitable for inclusion in a Sunday programme.

In the absence of A. G. MAY, the CHAIRMAN reported the results of the Easter week kinema collections for the Birmingham and District Hospitals and Charities Fund of the branch.

Of this year's collection 50 per cent. is earmarked for the local Flood Relief Fund.

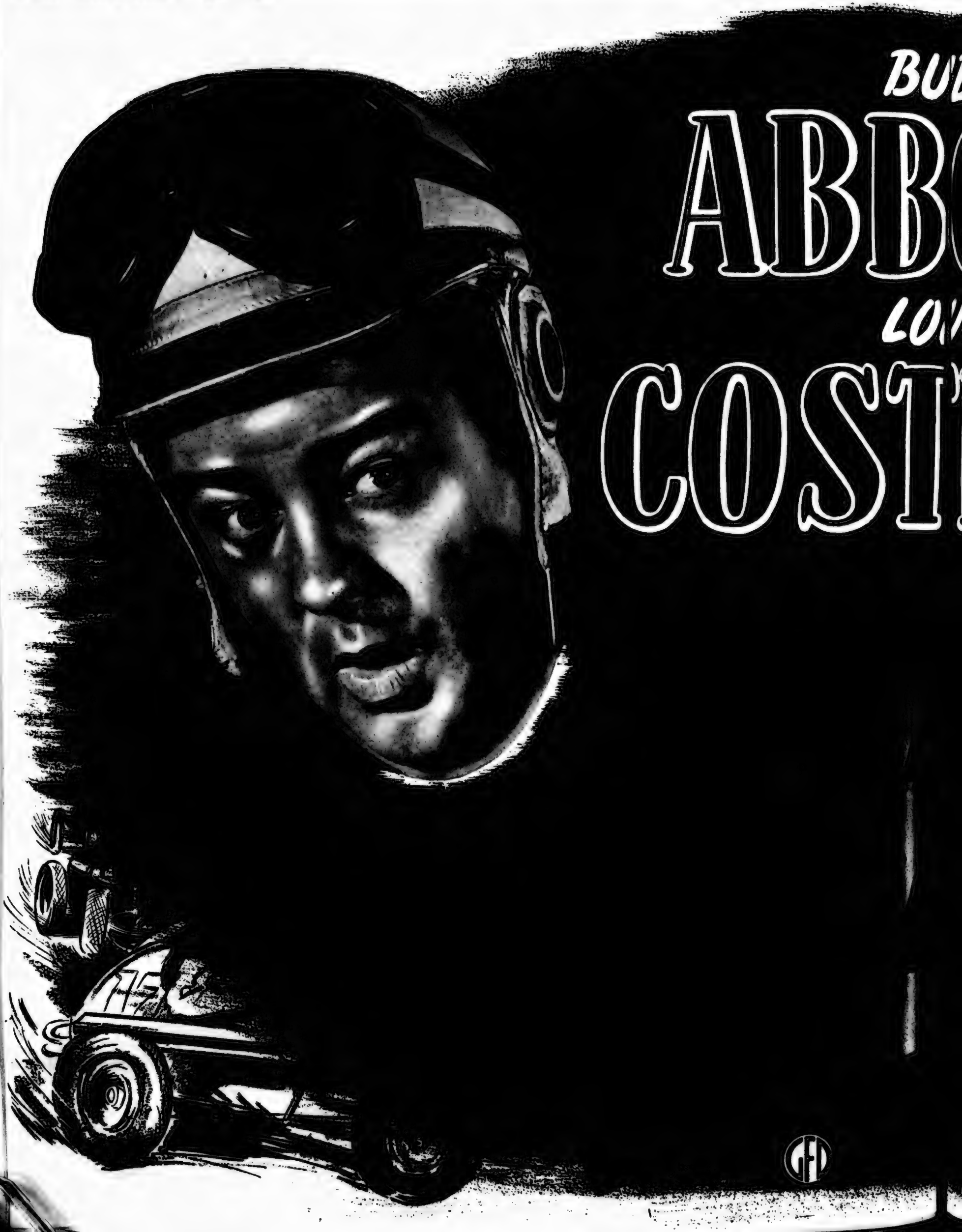
Up to date, the total received was £8,733.

LESLIE HOLDERNESS, who last year extended the Odeon Theatre collection to a fortnight and realised approximately £2,000, had been responsible for yet another fine effort by collecting upwards of £1,200 in a week.

Opening Hours

B. G. MUGGLETON (secretary) read the reply he had received from the General Secretary regarding the complaint of Worcester exhibitors that, following the variation of Sunday opening hours during the fuel crisis, the local authority declined to revert to normal opening hours.

This pointed out that as Sunday opening there came under Regulation 42B the licensing authority could withdraw a condition at any time.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UNIVERSAL INTERNATIONAL

The Week in Scotland

Czech Festival for Glasgow

OPENING MAY 12

THE Czechoslovakian Film Festival opening at the Cosmo Cinema, Glasgow, on May 12, is the first of its kind to be held in Scotland since the war. Arrangements have been made by the Scottish Film Council.

A Czech delegation will attend the gala opening in the Cosmo on May 12, and will include the Czech Deputy Premier (Zdenek Fierlinger) and Czechoslovakia's leading film star, Ottomar Korbala.

Korbala is the star of "Robac," a Czech film, with which the week will be opened. Previous to the performance the delegation will be entertained to lunch by the Lord Provost, Sir Hector McNeill.

Following the opening, a dinner will be given by the Scottish Film Council, at which the Government will be represented by Tom Fraser, M.P.

The picture for the second half of the week will be "Men Without Wings," a film of the work of the Czech underground movement.

Club Luncheon Date

The monthly luncheon of the Cinema Club is being brought forward a week earlier and will be held on Friday, May 2, in the Picture House Café at 1 o'clock.

Mr. Breckenridge will preside.

Gleneagles Outing

The annual outing to Gleneagles under the auspices of the Cinema Club has been arranged for Friday, May 9, and tickets may be obtained from the convener, Alex. Langlands, 17, Hillcrest Road, Bearsden, or from the secretary's office, at an all-in price of 27s. 6d. each. No tickets can be sold after Friday, May 2.

King Trophy

Alex. Langlands and his Sports Committee have received a big response for the revival of the King Trophy, and, with 32 entries, the draw for the first round has been made.

Death of R. Williamson

Last Thursday afternoon, Richard Williamson, known to the Glasgow kinema Trade as Dickie Williamson, met his death in a motor-car accident on the outskirts of Glasgow. He was travelling from Beith to attend a meeting in his Glasgow office when his car came into collision with a lorry at Merrylee Road, Newlands, and as a result Mr. Williamson died shortly afterwards.

Mr. Williamson was associated with his father and Darrell Dewdney since the early days of the Park Cinema, Alexandria Parade, and also the Centre Cinema, Barrhead.

The funeral, which took place on Tuesday at Neilston Cemetery, was attended by his widow and family and representatives of the Trade.

Willenhall Sunday Cinemas Association busy formulating its campaign. E. Mitchell, circuit controller Gaumont-British, third from left; A. E. Crabb, Gaumont-British campaign officer; Harry Russell, secretary of the Dale Cinema, Willenhall, and Arthur Holland, chairman

Are New Owners Obliged to Reinstate Former Employees?

S. AND E. LANCS SEEKS SOLUTION TO PROBLEM

OBLIGATIONS in respect of the reinstatement of former employees on their return from national service raised a matter of considerable importance to exhibitors who acquire theatres.

The subject was discussed at last week's committee meeting of the South and East Lancashire branch at which Coun. C. J. Whitaker presided.

It arose from the following letter from a member:—

"We are new proprietors and took over the kinema last July. Our present operator was engaged by us some months ago and is giving us entire satisfaction. He is most reliable and is a person in whom we have complete confidence. He has been in the Services and was demobilised last year.

"Last week, a person called to see me, stating he was operator at the kinema prior to the war and that as he had just been demobilised he was desirous of resuming work.

Claim Presented

"He is fully aware of the present position, but is insistent that he resumes employment at this kinema. He is therefore making a claim against us through the Reinstatement Committee. I understand that even if the ownership of a firm has changed hands, the new proprietors are liable to reinstate an employee on his demobilisation, providing that it is reasonable and practicable to do so.

"Our contention is that it is not reasonable and practicable in our case, seeing that our present employee holds a position of trust and responsibility which would not be given to the applicant for reinstatement, only after years of proved service.

A Complication

"Furthermore, the applicant's brother is the operator at a kinema which is our opposition, and, as you will appreciate, he would, in the process of carrying out his duty, receive information regarding our coming programmes which he could pass on inadvertently or otherwise to his brother. This would then enable our opposition, if they so desired, to adjust their booking.

"Before we took possession our kinema and our opposition were owned by the same proprietors."

A. HOYLE said he recently had a similar case, and was informed that as the employee had reinstatement rights he had to be re-employed for six months. If any exhibitor was in doubt as to his position, he should go to the Employment Exchange.

New Owner's Obligations

Coun. W. WOOLSTENCROFT pointed out that in the event of a theatre changing hands, the new owner had to fulfil the obligations that fell on the old.

It was decided to ask for the views of the General Secretary on the particular case before the meeting.

Letter to the Editors

Was it a Trick of the Imagination?

FOR over 22 years I have had the firm belief—and others have, too—that I had a great deal to do with the conceiving of the Joanna Southcott stunt, and that the organisation and carrying out of the whole scheme rested with me.

You can therefore imagine my amazement when I read John F. Malvern's description of this in your April 17 issue, to learn that I was entirely wrong; I had nothing whatever to do with it; I was merely an errand boy who carried out the great man's orders, or stood listening with bated breath while brainwaves emanated from his super-charged grey matter.

Well, it is a strange world, and one of the strangest things that have happened in it is J. F. Malvern developing a vivid imagination in his old age.

W. PEET LESLIE.

23, Mulgrave Road,
Croydon.

On the S.O. Front

Manchester's Poll Date

LIVERPOOL IS READY

MANCHESTER.—Poll demanded and fixed for Thursday, May 8.

Dennis C. Walls, chairman of Manchester Sunday Cinemas Association, states it is deplorable that the ratepayers should be put to the expense of registering the inevitable result with a poll. Moreover, the forcing of a poll might endanger the friendly understanding which had been established between the kinema interests and the representatives of the churches.

LIVERPOOL.—Liverpool Sunday Opening Committee has elaborate plans ready to contest a poll. If the opposition demands this measure it will be held on May 20.

OLDHAM.—A petition demanding a poll has been presented to the Mayor following the defeat of a proposal for Sunday opening at Oldham.

STOKE-ON-TRENT.—Poll to be held on May 8. Public meeting on April 25 voted 422 for and 514 against Sunday opening.

WALLSEND.—Town's meeting. In favour, 114; against, 139. Poll to be held on Thursday, May 15.

WARRINGTON.—May 17 has been allocated for a poll, should one be demanded.

WILLENHALL.—Poll May 13.

ALDRIDGE.—Thursday's town's meeting voted in favour of Sunday opening. It is understood there will be no poll.

BRIDGNORTH.—Poll, April 25. In favour, 1,226; against, 333. Campaign handled by A.B.C. Officers were: W. J. Key, chairman; R. L. Cook, treasurer and publicity officer; J. Griffiths, secretary.

DARLINGTON.—Town's meeting April 24. In favour, 445; against, 156. Darlington Free Church Council has decided to demand a poll.

KIDDERMINSTER.—Opposition has demanded a poll. Date fixed for Friday, May 9.

LEICESTER.—Poll, April 24. In favour, 20,696; against, 7,781.

20th-Fox Programme

(continued from p. 29)

by J. Edgar Hoover, F.B.I. Chief before House Committee of Un American Activities.

On-the-spot technique of recen fact-story productions will be em ployed, so that the picture will b made in actual locales in Canad and the United States, in which th atom bomb spy ring carried out its activities.

Producer Sol Siegel and scrip writer Martin Berkely are now in Washington, where, in collaboration with Government officials, they are gathering the plot and dialogue from facts brought out during arrest, trial and conviction of part of the atom bomb ring and from official reports of activities of those still at large.

KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP

MUSIC • PEOPLE • TRADE SHOWS

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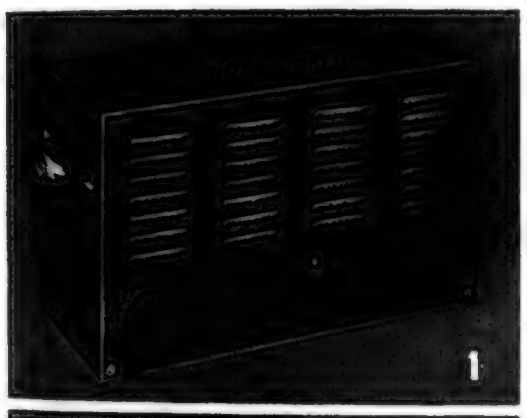

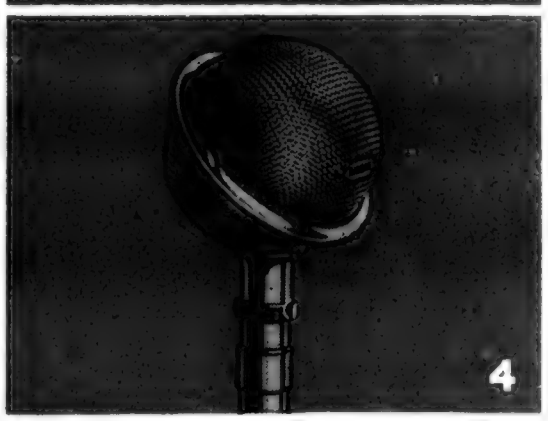

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MANAGEMENT

asks THE MANAGER

Why, Oh Why, Didn't Holderness Take a Stronger Line in Our Case?

OR DID THE B.B.C. DO SOME CUTTING?

I LISTENED in to the B.B.C. Picture Parade broadcast on Wednesday last week, having been persuaded to do so by the many discussions about the previous effort, in which I could take little part because of my lack of knowledge.

And now here's a confession: I thoroughly enjoyed it as good entertainment, well produced, and, on that particular edition, a feature that will do the business more good than harm. The satirical item about a Press show, complete with free drinks, was cruel, but I'll leave that to your own judgment.

L. HOLDERNESS

There was only one weak item in my opinion; that was the reply to critics by Leslie Holderness, chairman of the Society of Managers. His weak, and sometimes facetious, answers to these ghosts of another broadcast, Lean and Neame, just failed to register with me. "Corny" is the word, if I may be permitted to use it.

To demand a spot in the broadcast and then squander it away makes the situation worse than ever. Why, oh why, didn't Holderness take a strong line? Why did he not explain to the millions of listeners the various things over which we have no control that go to make a film appear to be cut?

Possibly the B.B.C. censored out the meaty bits; please tell me that this is so, Leslie, or I shall be bitterly disappointed.

The Church and Us

CONGRATULATIONS to J. Arthur Rank for so courageously giving five minutes of screen time in each of his kinemas to the Christian Commandos during their "London Blitz." The patrons loved it, I am told. Like us managers, they welcome religion so long as it is in small doses.

I'm convinced that the kinema can do the Church a lot of good and *vice versa*. People will always want to go to both, but the appeal of the kinema predominates over that of the Church, and the Church knows it. Let us be magnanimous in the strength that we have and help the Church when we can—and when the Church asks for our help.

But in return it is not too much to ask the Church to do something to help us. All the pictures we show are not bad nor do they exercise a bad influence over patrons as some clergymen would have the world believe. In fact, we ourselves know that most pictures have the reverse effect.

I'm going to make two suggestions to opposite sides. To the showmen I say: "Let the Churches in on your show once in a while when the occasion warrants," and to the Churches I say: "Don't pan a picture from your pulpits, because you will influence quite a few members of your congregation to go and see the offending picture—if only to confirm that it is as bad as you say it is. If you wish to go in for moral uplift through kinema programmes there is only one way you can do it. Advise your flock when there is an especially good picture on at the 'local.' By so doing, you will increase the number of people who see that picture."

I know many managers who get the vicars of parish churches to mention worthwhile pictures, and the houses benefit in consequence.

Churches, please get together with us; we're here to stay, that's inevitable, so help us to show your congregation the right films, by praising the good ones rather than by picking on an occasional bad show for your comments.

Staff Canteens

THE interesting letter from E. C. Hurry, general manager of the Regal, Edmonton, gave some admirable data on a successfully run canteen in a big kinema—and if the word "big" can be applied to a kinema, the Regal, Edmonton, most certainly comes in at the top of that category.

But how can the manager of a moderate-sized kinema hope to persuade an outside caterer to come in and make a living out of running a staff canteen?

I'm guessing that the staff of the Regal is not less than 80, whereas the average staff is more like 20. Perhaps Mr. Hurry, or some other reader, has a constructive idea to offer chaps like us.

Advertising Films

NATIONAL advertising films are very good these days. Apart from the money they pay us for showing them they are not resented by patrons except in odd cases when the film is a bad production. May I, however, say one word of warning to the producers?

Patrons don't like to be caught. If you, for production value, leave the "plug" till the end of the film there is always the danger of the customer who had been enjoying it as a "short" feeling resentful when he discovers it to be an advertisement.

It is my opinion that the advertisement is far more successful if the purpose is introduced quite near the beginning of the film.

Grave Responsibility

THE recent regrettable accident at the Troxy, Stepney, when a child fell over the balcony front and was injured, brings home to managers with startling clarity the responsibility that is theirs.

Apparently, the boy had fallen asleep in the circle; whether or not accompanied by adults is not reported. He remained unnoticed after closing time. The youngster ultimately woke up in the darkness, and in trying to find a way out, had fallen over the balcony front. He was found by the night watchman, but critics will be asking why didn't the staff find him before retiring, and I don't know, but I would bet my last shilling that the manager has had an uncomfortable time explaining this situation away.

The moral is that we managers, all of us, are in the hands of the individual members of our staffs. No matter how strict we are, no matter how much work we put in, if one employee slips up on his assigned duties, and something serious happens, the manager takes the can back.

It is a sombre thought, but I can see no release, except to ask our administrative heads to see these incidents in their right perspective. For every incident that materialises into a serious situation, thousands of others arise throughout the country that remain unnoticed and unchallenged because there were no developments.

Whichever way we think about it or talk about it, the irrevocable fact remains that every employee has it in his or her power to "shop" us.

Horrific Programmes

THE indefinable twist of public opinion was never better illustrated than by the current wave of popularity enjoyed by "horrific" films in many districts. All "horrific" programmes are creating near records in some places. Exhibitors are wise to cash in on this demand, but I hope our British producers are not taking a lead from this.

For one thing, I doubt whether we benefit ultimately from pictures that frighten children, even if they increase business for one week. Further, it must not be overlooked that many patrons treat them as comedies.

One thing a "horrific" programme does do, it gives an imaginative showman something he can really stick his teeth in. My mind goes back a long time to what was perhaps the first "horrific" film. It was "Thy Soul Shall Bear Witness," a silent film featuring, I think, a Swedish star, Victor Seastrom. One bright young manager publicised it in a local cemetery; a most distasteful effort, but none the less one that showed imagination. I wonder what he is doing now?

Circular about Circulars

I AM amused about the circular stated to be issued by the supervisor of a major circuit rebuking managers for not reading his circulars. There's only one certain way to ensure that circulars are all read and obeyed; don't send too many, and be sure that they convey a worthwhile message or instruction. Frivolous, frequent and aggravating circulars only engender a modern form of the wolf story, and none receives the attention it might merit. Independent managers are lucky, they don't know what a circular is; nevertheless, they miss the admitted advantage enjoyed by their circuit colleagues, of expert advice from specialised head office departments.

Heating Next Winter

WE are already thinking about next winter, and what we can do to ensure warmth and to conserve our capacity for producing heat. A number of houses contemplate changing over to oil-burning boilers during the summer months.

Oil fuel is comparatively easy to get, the boilers are not difficult to man, and a consistent heat is assured. I believe the equipment is obtainable, although it isn't easy to get. I think the idea is a very sound one well worth considering.

SHOWMANSHIP

Putting Over Our Product Must Be a Combined Operation

THERE is evidence of increasing renter participation in nationwide advertising, publicity and exploitation campaigns. Major renting houses are augmenting their staffs with exploitation experts, and the Rank organisation is setting up a central publicity department to co-ordinate the activities of its producer, renting and exhibiting interests.

That is how it should be. Our Industry ranks among the major industries of the country. And to my mind the selling of its products should be in the nature of a combined operation, with producers, renters, exhibitors, and managers all playing their part in the development of the various phases of the campaign.

We can and should take lessons from other industries. Let us think for a moment of the influence on the public's buying habits of such telling slogans as "Player's Please" or "Guinness is Good For You." Their impact has, I should say, been terrific.

Last week, M-G-M put on a preview of "The Beginning or the End," the atom bomb picture, for the benefit of eminent scientists, parliamentarians, Service chiefs, and the Press, and following the screening, staged a "quiz" in which leading "brains trusters" took part.

Mervyn McPherson introduced the team, which included Group-Captain Cheshire, V.C., who took part in the atomic bomb flight to Nagasaki; Commander Allan Noble, M.P., one of the two British observers at Bikini; Dr. C. E. M. Joad; Robert Speaight, author; Mrs. Mavis Tate, and D. L. Gammans, M.P., as question master.

For almost an hour the trust discussed such controversial questions as "Should the bomb have been made?" "Should it have been dropped?" and "Is atomic power the beginning or the end?"

This, I understand, is M-G-M's first shot in a country-wide campaign. Leslie Williams tells me that discussions are going on for a co-operative effort between the company and A.B.C., and similar brains trust sessions are to be staged in key centres throughout the country.

I do not propose to intrude upon Josh Billings' department, but I will say that the film is, undoubtedly, a showman's picture.

*

PATHE is another company which is stepping up its publicity services. The importance of star appeal is being given top priority. One of the angles on which Pathe is working is to take its stars to industry. Helen Shingler, now under long-term contract to Associated British, recently made a tour of the Vauxhall works at Luton.

"Dave," Pathe's child player, who, with his puppy pal "Dusty," is appearing in Pathe Pictorial, is receiving a country-wide build-up through the medium of the photo-cartoon strip which is being currently featured in the *People*, and is, I understand, to continue for at least 52 weeks.

*

LOUD howls from the adjoining trap. My colleague, The Manager, whose opinions and experience I respect, has harsh things to say about the present levels of showmanship and of the abilities of the members of the Company of Showmen.

Browsing through the KINE. library, back to the days when I was first associated with these columns, I came across such names as Dennis C. Walls, now C.E.A. vice-president; H. P. Haggar, Castle, Merthyr Tydfil; R. C. Overs, Odeon, Ashford; George Higgs, Bristol Hippodrome; Douglas Rattee, Regal, Hull; and many other showmanship veterans. These men were masters of their craft, and I am bound to admit that some of the present-day efforts lack the drive and enterprise of those earlier campaigns.

But in defence of brother showmen I think the general tone of showmanship has improved considerably. Furthermore, we are just emerging from extremely difficult times. Labour difficulties, material shortages, and the fact that there have been more important things to think about, have made the task of the showman an arduous one. But there are signs of better things to come.

The policy of this paper has been to bring showmen together; to enable them to exchange ideas, and to air their views. More important still it has been our endeavour to encourage the showman to greater effort and at the same time to help raise the standards of exploitation.

If there are so many of those so-called ace publicists who shun the publicity of these columns because they are reluctant to have their ideas pinched then I can only say that I am suspicious of their attitude. After all, the man that conceives an original idea is a genius and should be proud to share his knowledge with the world.

In conclusion, I would say that the members of our select company are doing an honest-to-goodness job of work in trying to further the interests of our business; they are eager to share their ideas and to learn from the experiences of others.

Public Service

COMBINING a public service with film exploitation is an admirable way of achieving prestige for the kinema in addition to immediate rewards at

"Kine." Showmanship Certificates

THESE are the conditions governing the issue of the KINE. Showmanship certificates. To gain a first certificate you must obtain six mentions in the columns of this feature within six months. Having done this, send in your claim, giving the dates of the mentions, and you will in due course receive your certificate, *which is valid for one year from the date stated on it.*

To obtain a subsequent certificate you must obtain six mentions *within any six months* during the year that you hold the certificate. You can then, upon the date of its expiry, claim a renewal. It is pointless to claim before that date. Your year begins on the date of your first certificate.

Having gained a certificate, you become automatically a member of the KINE. Company of Showmen, and eligible for the monthly awards of £5 and for consideration in the annual championship award. Remember, too, that if you are an independent there is an additional prize of £5 each month; and that if you win a monthly prize for exploiting a Columbia picture the company will award an additional £5.

Road traffic signs and entries for the local council's poster contest were used by Nigel Lockyer in this unusual display for GREEN FOR DANGER (G.F.D.) at the Ambassador, Slough

A neat and effective display, the result of a tie-up arranged by Alan Williams, Majestic, Rochester, with a local milliner's shop for THE STRANGE WOMAN (United Artists)

the box-office. When showing "Green for Danger" Nigel F. Lockyer, Ambassador, Slough, sought the co-operation of the local Road Safety Council.

A special slide was exhibited at the kinema, asking drivers holding licences which had no endorsement to volunteer their names and addresses and the length of time they had held clean driving records. Prizes were offered as an inducement.

Road signs were borrowed from Slough Council and arranged in the foyer, together with extracts from the Highway Code and film publicity material. The tie-up poster carried an illustration of traffic lights and the wording: "RED—for Danger. Halt at once! AMBER—Caution! Take no chance. GREEN—for safety—that's the law—except at the Ambassador, where it's 'Green for Danger.'"

The week previously the Council had held a road safety poster competition. These posters were borrowed and exhibited in the foyer with other material.

National Tip

THE Chester trio, G. S. Jolliffe and his two assistants, A. H. James and G. H. Harrop, have weighed in with another first-class effort—this time for "Odd Man Out."

In view of the excellent advance Press achieved by the film, Jolliffe considered that the main job was to get the title, playdate and times of showing over to the public in every way possible.

As the Grand National took place the week prior to playdate a theatre-front display was set up announcing: "National Winner Given on Every Ticket." Patrons found written on the back of their tickets the tip: "'Odd Man Out,' Easter Week."

This was followed by a street stunt, in which the second operator, in fancy dress, rode round the town on a bicycle of the 1869 vintage. He also appeared at the British Legion's Easter Monday gymkhana, where announcements concerning the film were made over the public address system.

Title, playdate and times of showing were also given prominence in special posters, sandwich-board parades, canopy displays, and a dozen window display tie-ups with the most important dealers.

Another bright idea of Jolliffe's is to send a greetings card to couples whose marriage announcements appear in the local Press.

As They See Themselves

This amusing cartoon came with G. S. Jolliffe's ODD MAN OUT (G.F.D.) campaign It shows Jolliffe with his assistant A. H. James and trainee G. H. Harrop

Fine Liverpool Campaign

ONE of the biggest campaigns put over in Liverpool in recent times was that organised by R. A. Dwyer, Odeon, Liverpool, for "Blue Skies."

Newspaper teaser adverts were used two weeks ahead of playdate, and this was followed up by display advertisements in eleven Liverpool and district papers. In addition to theatre banners, 60 display cards were used in carriages of the Mersey railway system and 250 bills were flyposted in the town and suburbs.

Another profitable angle was a tie-up with 50 shopkeepers who attached sticky-teasers on all rationed goods. This ensured a widespread coverage at very small cost.

For a street stunt Dwyer sent out a man dressed as a "harrier" with a card attached to his back worded: "I don't mind the weather. I'm running to see 'Blue Skies' at the Odeon." The cold weather angle was again emphasised in a streamer display at the theatre which read "Don't mind the weather. 'Blue Skies' just around the corner."

Perhaps the best scoop of the campaign was the three-way tie-up with local newspaper and dealers whereby no fewer than five double-page spreads, combining illustrated editorials and trader advertisements, were secured.

The "Blue Skies" song-writing contest was given additional exploitation by the distribution of 2,000 handbills.

In addition, Dwyer linked up with the Liverpool Committee for National Savings, as the result of which 50 industrial firms displayed double-crown posters. Eight shop window displays were also obtained and the committee hired the theatre for a special midnight matinée.

Inexpensive Display

WITH the use of a little ingenuity and some oddments used in past exploitation efforts, J. G. Glasgow, Rink, Finsbury Park, produced quite a colourful and attractive foyer display publicising a two-feature programme, "Margie" and "A Game of Death."

Three rosettes made out of blue blanking paper on a background of red, placed at the top of the display, gave just the right effect to catch the eye.

The background was formed by two frames, left-overs from previous displays, on which the usual renters' stills were mounted. The base of the display was made from an old chocolate cabinet, and the cost—nil.

Creating Atmosphere

J. BARKER and his assistant, Robert Davis, of the Palace, Lancaster, exploiting "Cloak and Dagger," built up a foyer display depiction of a typical dockyard scene to create the appropriate atmosphere. An imitation lamp-post was erected in the foreground, next to which a black-cloaked model was placed.

The effect attained was extremely good. A hurricane lamp was used in the lamp-housing of the lamp-post, which, apart from creating the right effect, also assisted the fuel economy drive. No other lights were used in the foyer.

The props used on the model were made out of old black-out material.

Pool Publicity

A LOCAL football pool firm is a useful medium for disseminating film publicity. A. E. Toovey, Grand, Southport, found it so when exploiting "Odd Man Out." The firm co-operated by including in their coupon envelopes posted to clients a leaflet worded:—

"Don't let your friend be the 'Odd Man Out': pass him this introduction form to fill in, so that he can join our circle of satisfied clients."

Mr. Toovey also made good use of his extensive foyer by placing star portraits (borrowed from G.F.D.) at advantageous positions around a huge background display.

Tie-ups were also arranged with the local "Jaeger" agents in connection with the garments worn by Kathleen Ryan in the film.

Singing Success

REALISING that he was due to show a film (never mind which!) unlikely to appeal strongly to patrons in his district, V. S. B. Coombe, of A.B.C.'s Elephant and Castle Theatre, decided to boost business with a cost-free stage interlude of his own devising—and at the same time announce the following week's feature, "Till the Clouds Roll By."

While resident organist Rae Victor was rehearsing an interlude for this musical, Coombe and his assistants, S. J. Frankcom and G. T. Price, heard voices raised in song, joining in with the popular melodies, and found the cashiers enjoying a free audition. This gave Coombe the idea for his show, and with his long experience on the boards he was able to devise an entertaining 20-minute patter-musical interlude which proved unusually popular.

The girls consisted of two vocalists and a clever imitator of the Hawaiian guitar, and they rendered versions of the song-hits from "Till the Clouds Roll By" after Rae Victor had played an introductory medley. Mr. Coombe introduced the performers individually. At the close he added a few more words about the following week's attractions and immediately the trailer was thrown on the screen.

J. G. Campbell, Picture House, Coatbridge, persuaded a newspaper boy to carry a poster for THE JOLSON STORY (Columbia)

Death Off the Roads!

A.B.C. theatres in South London have been showing an American short about traffic dangers, and several of the managers have gone out to give this special exploitation.

One of these was C. B. Davies, whose hall—the Brixton Palladium—adjoins the Lambeth Town Hall. This gave him an idea. On the Town Hall frontage, as part of the council's campaign against road accidents, a board has long been displayed showing month by month the numbers and classes of road casualties in the borough, and Mr. Davies was able to arrange for this to be transferred to a site beside his theatre.

Then he hung a banner over the theatre entrance referring to the film, titled "Traffic with the Devil," and linked this with the board by means of a wide red streamer ending in an arrow head pointing to the heading: "Devil's Score-board." The whole made the kind of display calculated to stop anyone near the hall—it brought your hardened old showman off a tram to find out what was afoot, anyhow!

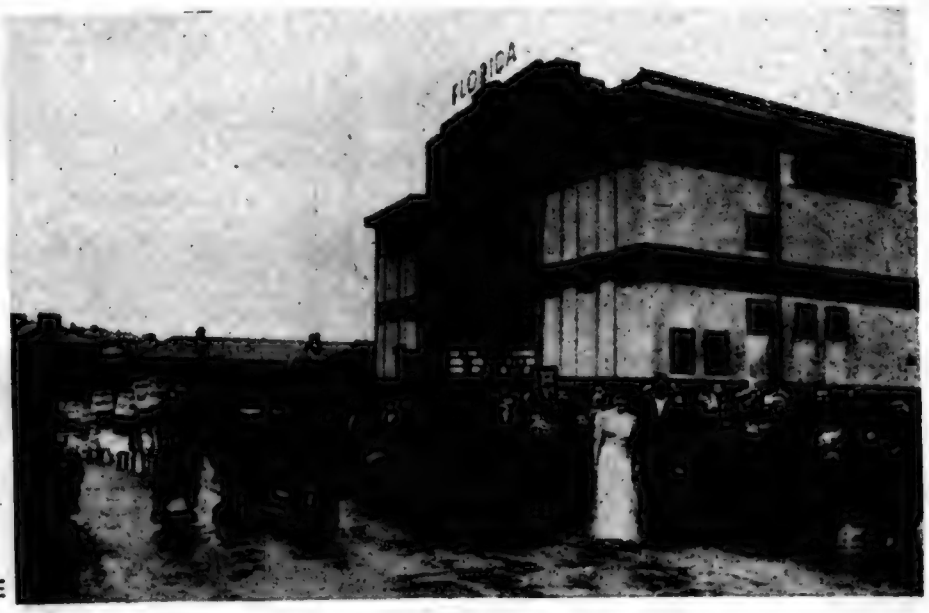
Other Credits

The following showmen have submitted exploitation which, owing to restriction of space, I cannot publish: R. Raistrick, Empire, Glossop; G. C. Dilley, Ritz, Edgware; D. Mackrill, Penyhorse, Dewsbury; A. L. Pareezer, Gaumont Palace, Coventry; E. V. Walls, Clifton, Great Barr, Birmingham; L. A. Martin, Plaza, Romford; O. S. Bishop, Odeon, N. Watford; T. Toole, Criterion, Dudley.

The Showman

Easter Parade

Miss L. Watt, Florida, Glasgow, arranged an Easter Parade for THE JOLSON STORY (Columbia). Members of the staff were dressed to represent characters from the film, and the parade was headed by the local Boys' Brigade pipe band



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Scientific

MUSIC

Edited by JACK COURTNAY

Jack Evans Marries—Reg. Adams Appointed to Streatham Astoria

JACK EVANS, provincial representative of the A.T.O. and organist of the Gaumont Rink, Smethwick, was married to Miss Jean Gillett, of Shirley, Warwickshire, on Monday last. The wedding breakfast was held at the Imperial Hotel, Birmingham, and Jack will be honeymooning in London and Ipswich this week.

Incidentally, Jack says: "I saw Reg Dixon's show at the Hippodrome, Birmingham, last night. Applause was terrific and the audience was with him all the way.

"The new Theatrone seems to be a good job and there is certainly no lack of volume or tonal qualities. A grand instrument!"

Reginald Adams has been appointed resident at the Streatham Astoria

Reginald, during the war, inaugurated a concert party known as the "R.E.M.E. Revels," a show which found favour all over Southern Command and eventually toured the whole of England after V.E. Day.

Since demobilisation he has been with the Odeon circuit, playing at Leicester Square, the Metropole, Victoria and Paramount, Tottenham Court Road.

Reginald is no stranger to Streatham, for he was organist at All Saints' Church, Brixton Hill, at the early age of seventeen.

Stanley Tudor, of the Gaumont, Manchester, gave a recital at the Trinity Baptist Church, Haslingden, recently, with great success and profitable results for the Y.M.C.A. appeal.

Such gestures by leading organists do much to help keep us in the public's favour.

It is with deep regret I hear that George Rhodes, F.R.C.O., has died, after a short illness.

In the 1914-18 war he served in the R.F.A. and was musical director for Army concert parties. On being demobilised he was appointed organist at the Londesbrough Theatre, Scarborough, and after holding several positions in other local kinemas, he was appointed to the Londesbrough as manager-organist nine years ago.

As well as carrying out his kinematic duties, he always found time to deputise as organist in the local churches when required.

Harold Ramsay is busy producing a show which he will present for the summer season at Ilfracombe.

Here and There

Andrew Fenner, who recently resigned from the Gaumont, Hammersmith, has taken over at the A.B.C. Savoy, Brighton, for the summer season.

Wilson Oliphant has arranged a series of recitals at the Holy Trinity Church, Paddington, in which he has invited distinguished kinema organists to appear.

Sandy MacPherson, of the B.B.C., has kindly consented to open the series and will play light music of the kind he gives in the radio "Twilight Hour."

Jack Scott has resigned from the Regal, Harrogate (A.B.C.), to take over the job at the Regent, Poole.

Jack has played the Regent, Poole, before and is happy to be returning, this time in the capacity of assistant manager and organist.

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR CURRENT RELEASES

"A WOMAN DESTROYED" (G.F.D.)

CERT. "A." *Length*, 9,284 *ft. Reg. No.* F.10080. REVIEWED IN "KINE." *March* 20, 1947. STARS: *Susan Hayward and Marsha Hunt.*
ATMOSPHERE: Mother-love melodrama. ORGAN: "Songs My Mother Taught Me" (Dvorak). NON-SYNC.: As organ, on H.M.V. D.A.1499.

"TEMPTATION HARBOUR" (Pathé)

CERT. "A." *Length*, 9,187 *ft. Reg. No. Br./Tr.*10018. REVIEWED IN "KINE." *March* 6, 1947. STARS: *Robert Newton and Margaret Barton.*
ATMOSPHERE: Human, out-of-the-rut romantic melodrama, set in a bustling English Channel port. ORGAN: Overture, "Egmont" (Beethoven). NON-SYNC.: As organ, on Columbia L.X.161.

"WHITE CRADLE INN" (British Lion)

CERT. "A." Length, 7,538 ft. Reg. No. Br./Tr.10112. REVIEWED IN "KINE." *March* 20, 1947. STARS: *Madeleine Carroll and Ian Hunter.*
ATMOSPHERE: Romantic melodrama played against superb Swiss scenery. ORGAN: "Edelweiss" Overture (Komzak), Bosworth. NON-SYNC.: As organ, on Bosworth's B.C.1022.

"STRANGER FROM SANTA FE" (Pathé)

CERT. "U." *Length*, 4,854 *ft. Reg. No.* F.9949. REVIEWED IN "KINE." *January* 30, 1947. STARS: *Johnny Mack Brown and Raymond Hatton.*
ATMOSPHERE: Wholesome, hard-boiled "horse opera," played at the gallop amidst picturesque scenery. ORGAN: "Cowboy's Horsemanship" (Armandola), Bosworth. NON-SYNC.: As organ, on Bosworth's B.C.1106.

"THE LATE GEORGE APLEY" (20th Century-Fox)

CERT. "A." *Length*, 8,862 *ft. Reg. No.* F.9897. REVIEWED IN "KINE." *January* 16, 1947. STARS: *Ronald Colman and Peggy Cummins.*
ATMOSPHERE: Charming and witty period conversation piece, adapted from a New York stage success. ORGAN: "Dollar Princess" Valse (Fall), Aschenberg. NON-SYNC.: As organ, on Columbia D.B 1208.

"THE HOUSE OF TAO LING" (20th Century-Fox)

CERT. "A." *Length*, 6,180 *ft. Reg. No.* F.9917. REVIEWED IN "KINE." *January* 16, 1947. STARS: *Kent Taylor and Tala Birell.*
ATMOSPHERE: Robust melodrama, set in unreal China. ORGAN: "A Chinese Street Serenade" (Siede), Feldman. NON-SYNC.: As organ, on H.M.V. B.D.794.

This street parade arranged by R. A. Dwyer, Odeon, Liverpool, during cold weather attracted attention to BLUE SKIES (Paramount)

TECHNICAL

Walturdaw's New Sound System Ready Soon—An Ingenious Hearing Aid for Kinemas

ADVANCE details of Walturdaw's new sound equipment and the company's post-war expansion plans were outlined to me by Ted Driscoll.

The new sound system, he says, is a development of the Ernophon equipment of pre-war days, and will be known as the Walturdaw De-Luxe. The soundhead, as is the case with the Walturdaw Five projector mechanisms, can be supplied from stock.

But complete installations, including head amplifiers, power amplifiers, speaker assemblies and non-sync. equipment, will not be available until early summer. Then, of course, there will be certain restrictions on supplies for this country, in view of the fact that 60 per cent. of output is destined for overseas.

THE head amplifier unit is housed in a steel cabinet 29 in. high by 10¾ in. wide by 6 in. deep, and comprises two three-stage amplifiers boosting the output to approximately 1 volt. One, of course, is intended as a stand-by for emergency use. The complete chassis can be removed for maintenance by simply undoing four nuts and withdrawing two plugs. Incorporated on the control panel are pilot lights, indicating which amplifier is in use; a changeover switch; a film/gram. switch and a stud-type fader control, engraved with the figures 0 to 20, giving 3 db. between each position.

The unit is designed for wall fixing and two high-frequency leads are provided for connection to the soundhead.

THE power amplifier unit, a tall angle rack with sheet-steel sides, top and back, includes two high-quality, A.C.-driven amplifiers, each giving, I am told, undistorted output of 30 watts.

There is a separate meter and meter switch for each amplifier, whereby the anode feeds can be read without interference to the programme.

The changeover switches control input, output, and power supplies simultaneously, and pilot lights are fitted to indicate which amplifier is in operation. The system is protected by a mains switch and fuses situated at the base of the rack which acts as a master switch for the whole system.

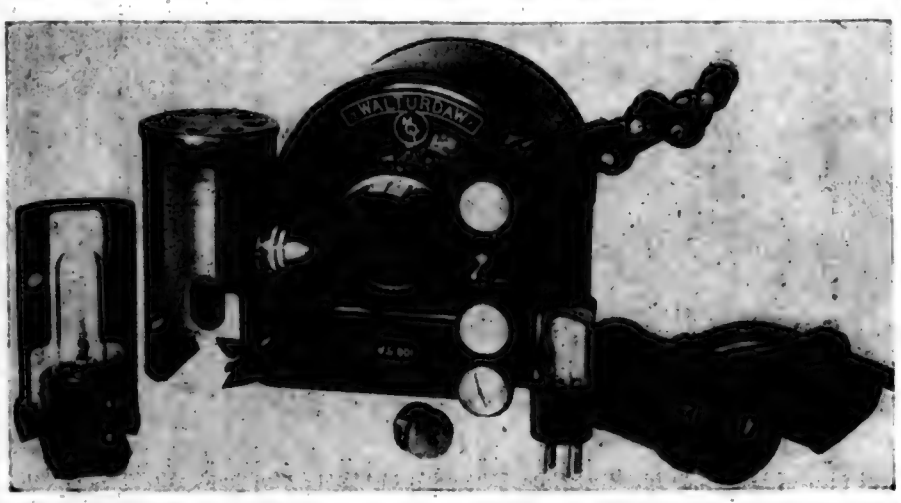
The unit can be positioned up to a distance of 200 ft. from the head amplifiers.

FOUR heavy-duty moving-coil loudspeakers mounted on baffles are employed in the speaker system. Each is capable of carrying an output of 15 watts, although under working conditions they actually handle 7½ watts.

Ancillary gear includes a monitor speaker and a record-playing desk. The latter is a cabinet 35¾ in. long, 15 in. deep and 32½ in. high. It has twin turntables, driven by heavy-duty motors, individual faders, motor switches and pickups of lightweight pattern.

The equipment is suitable for 50-cycle A.C. mains from 200 to 250 volts. Power consumption does not exceed 600 watts.

One extremely useful feature of the system is that service requirements are reduced to a minimum by duplication of the amplifier units.



A view of the Walturdaw De-Luxe sound head, with exciter lamp an photo-cell removed, showing accessibility for maintenance

GEORGE FRANK DUMMETT, Driscoll told me, has been appointed London sales manager. George Baker, who has been with the London office for the past year returns to the Glasgow office to become controller for Scotland and the four northern counties, and will be assisted by his son, Ronald.

A new branch has also been opened at 60, Wellington Street, Leeds, with Freddie Steele as manager. Other new branches are planned, I understand, to give the company complete coverage of the British Isles.

LAST week I witnessed an interesting demonstration of the Telesonic system of deaf-aid apparatus, a development of the M.T.3 hearing aid which its manufacturers—Multitone Electric Co.—claim to be the smallest in the world.

The system was first tried out at the Gaumont, Camden Town, before the war, but further installations in kinemas had to be dropped owing to the emergency. Development proceeded, however, during the war and the system was used extensively by the Royal Engineers for local intercommunication purposes.

THE great advantage is that special wiring to specified seating positions is not required. The patron is given a box, 8 in. by 6 in. by 3 in., with earphone attached, and all that is necessary is to switch on and listen in.

Briefly, the system operates through induction of the audio-frequencies. A special type loop is placed adjacent to the audio output of the kinema's sound system and the signal picked up through induction is amplified and fed to a braided copper loop running round the perimeter of the auditorium. The loop can be placed anywhere, for example, under the edge of the carpet.

THE field radiated by the loop is picked up by the induction coil in the box and again amplified. The box, of course, has a volume control so that the patron can adjust the output as required.

The miniature valve and component technique is used in the design of the amplifier—a three-stage circuit incorporating a space charge double tetrode and an output pentode.

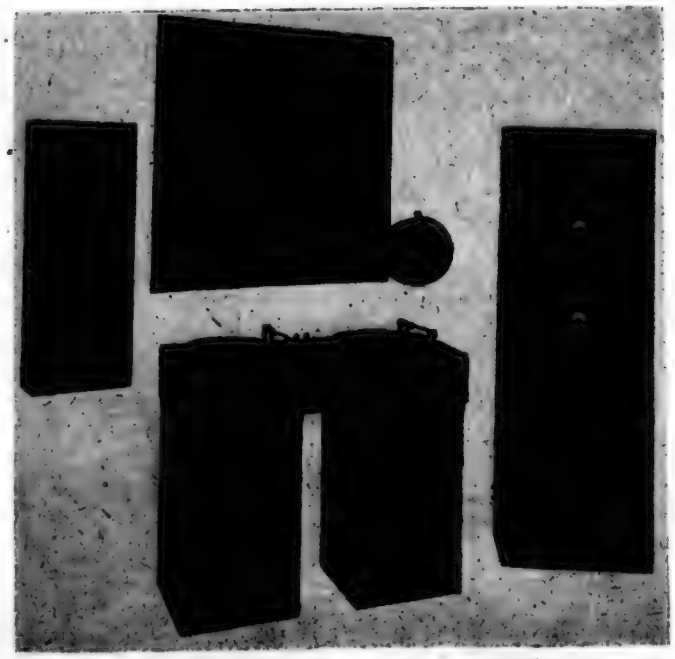
AN idea of the effective range of the system can be obtained from a test I made. The radiating loop was installed in a room below street level. I walked, with the box of tricks, out of the room, up the stairs, and out into the street, and there was only a small drop in the output level.

If by any chance there is a similar installation in adjacent premises interference can be avoided by placing additional loops to neutralise the field radiating beyond the auditorium.

Cost of installation for a medium size kinema—which includes six boxes—is between £175 to £200.

ON Tuesday I made a trip to Bradford to attend the exhibition of furnishing fabrics arranged by Lister and Co. at the Manningham Mills. Next week I hope to be able to give a more detailed picture of the shape of things to come in this field.

W. G. ALTRIA.



The pre-amplifier, power amplifier, one of the four speaker units, monitor speaker and non-sync playing desk of the new Walturdaw De-Luxe sound system

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Film Trade Show Offers for April, 1947

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Arizona Stage Coach ...	Ealing ...	56 min.	U	5,140 ft.	Ray Corrigan, Nell O'Day ...	Support mainly for small halls (CC)	April 3, 1947	Not Fixed
Beat the Band	RKO-Radio ...	68 min.	U	6,079 ft.	Frances Langford, Ralph Edwards, Philip Terry	Ticklish booking (CC)	April 3, 1947	April 7, 1947
Beginning or the End, The	M-G-M... ...	112 min.	U	10,062 ft.	Brian Donlevy, Robert Walker, Audrey Totter	Ticklish general booking (C)	April 17, 1947	June 9, 1947
*†Black Narcissus ...	G.F.D.... ...	100 min.	A	8,991 ft.	Deborah Kerr, Sabu, David Farrar	Title and star booking mainly for the better-class halls (C)	April 24, 1947	May 26, 1947
Blaze of Noon	Paramount ...	92 min.	A	8,272 ft.	Anne Baxter, William Holden, William Bendix	Very good popular fare (C)	April 10, 1947	Not Fixed
Blondie's Holiday ...	Columbia ...	68 min.	U	6,033 ft.	Penny Singleton, Arthur Lake, Jerome Cowan	Good general booking (CC)	April 3, 1947	April 21, 1947
†Carnival in Costa Rica	20th Century-Fox	97 min.	U	8,670 ft.	Vera Ellen, Dick Haymes, Cesar Romero	Very good Technicolor musical (CC)	April 24, 1947	Not Fixed
*Courtneys of Curzon Street, The	British Lion ...	120 min.	U	10,862 ft.	Anna Neagle, Michael Wilding, Gladys Young	Excellent general booking. Popular box-office certainty (CC)	April 10, 1947	Not Fixed
Cynthia's Secret	M-G-M... ...	90 min.	A	8,020 ft.	Lionel Barrymore, James Craig, Lucille Bremer	Good general booking (CC)	April 3, 1947	April 28, 1947
Danger Street	Paramount ...	66 min.	A	5,979 ft.	Jane Withers, Robert Lowery, Chas. Quigley	Very, very moderate second (C)	April 24, 1947	Not Fixed
*Down in the Forest ...	Ambassadors ...	35 min.	U	3,035 ft.	Commentary by Ronnie Waldman	Good quota fill-up (CC)...	April 3, 1947	Not Fixed
Fear in the Night ...	Paramount ...	72 min.	A	6,500 ft.	Paul Kelly, De Forrest Kelley, Kay Scott	Good thriller (NC)	April 17, 1947	Not Fixed
Frontier Feud	Pathe	64 min.	U	4,850 ft.	Johnny Mack Brown, Raymond Hatton, Christine McIntyre	Good pocket horse opera (CC)	April 3, 1947	June 9, 1947
Gentleman Joe Palooka	Pathe	69 min.	A	6,220 ft.	Joe Kirkwood, Elyse Knox, Leon Errol	Good general programmer (C)	April 3, 1947	April 28, 1947
High Barbaree	M-G-M... ...	91 min.	A	8,181 ft.	Van Johnson, June Allyson, Thomas Mitchell	Very good star booking for family and populars (CC)	April 24, 1947	June 23, 1947
Humoresque	Warner ...	123 min.	A	11,199 ft.	Joan Crawford, John Garfield, Oscar Levant	Outstanding general booking (C)	April 17, 1947	July 7, 1947
I Cover Big Town ...	Paramount ...	63 min.	A	5,678 ft.	Philip Reed, Hillary Brooke, Robert Shayne	Acceptable second for the populars (C)	April 10, 1947	Not Fixed
It's a Wonderful Life ...	RKO-Radio ...	129 min.	A	11,610 ft.	James Stewart, Donna Reed, Lionel Barrymore	Capital general booking (CC)	April 10, 1947	May 26, 1947
*Knights of Freedom	Empire Film Dist.	35 min.	U	3,200 ft.	Commentary by Lord Rowallan and Frank Phillips	Excellent for juvenile audiences (CC)	April 3, 1947	Not Fixed
Locket, The	RKO-Radio ...	85 min.	A	7,719 ft.	Laraine Day, Brian Aherne, Robert Mitchum	Ticklish booking (NC)	April 10, 1947	June 23, 1947
*†Man Within, The ...	G.F.D.... ...	90 min.	A	8,100 ft.	Michael Redgrave, Joan Greenwood, Richard Attenborough	Outstanding British booking (C)	April 10, 1947	May 19, 1947
†Michigan Kid, The ...	G.F.D.... ...	70 min.	U	6,255 ft.	Jon Hall, Victor McLaglen, Rita Johnson	Fair average Cinecolor second (CC)	April 17, 1947	June 13, 1947
Monsieur La Souris ...	Studio One Dist.	96 min.	A	8,788 ft.	Raimu, Aime Clariond, Micheline Francey	Excellent booking for advanced halls (NC) ...	April 24, 1947	Not Fixed
Nora Prentiss	Warner ...	111 min.	A	10,008 ft.	Ann Sheridan, Kent Smith, Bruce Bennett	Very good general booking (NC)	April 17, 1947	Sept. 1, 1947
*On Which They Depend	British Foundation	35 min.	U	3,400 ft.	Commentary by Frank Phillips	Good feature quota fill-up	April 10, 1947	Not Fixed
Other Love, The	M-G-M ...	97 min.	A	8,690 ft.	Barbara Stanwyck, David Niven, Richard Conte	Obvious box-office proposition (C)	April 3, 1947	May 12, 1947
Pontcarral—Colonel D'Empire	Film Traders	98 min.	U	9,000 ft.	Pierre Blanchar, Annie Ducaux, Suzy Carrier	Good average advanced hall booking (NC) ...	April 10, 1947	Not Fixed
Queen of Burlesque ...	Pathe ...	67 min.	A	6,056 ft.	Evelyn Ankers, Carleton Young, Marian Martin	Reliable musical "thick-ear" (NC)	April 3, 1947	June 23, 1947

Riff Raff	RKO-Radio	80 min.	A	7,225 ft.	Pat O'Brien, Walter Slezak, Anne Jeffreys	Good popular entertainment (NC)	April 10, 1947	April 28, 1947
Royal Flush	Warner ...	90 min.	U	8,114 ft.	Dennis Morgan, Jack Carson, Joan Leslie	Moderate double bill (CC)	April 17, 1947	Aug. 18, 1947
Stallion Road	Warner ...	95 min.	A	8,704 ft.	Ronald Reagan, Alexis Smith, Zachary Scott	Very good general booking (CC)	April 17, 1947	July 28, 1947
Texas Trouble Shooters	Ealing ...	63 min.	U	5,700 ft.	Ray Corrigan, John King, Max Terhune	Average outdoor second (CC)	April 3, 1947	Not Fixed
Vengeance	Exclusive ...	90 min.	A	8,200 ft.	Viviane Romance, John Marais, Lucien Coedel	Title and "still" booking mainly for specialised halls (NC)	April 3, 1947	Not Fixed
Well Digger's Daughter, The	British Lion	123 min.	A	11,000 ft.	Raimu, Fernandel, Josette Day	Extremely good booking for advanced halls (NC)	April 3, 1947	Not Fixed
Wild Harvest	Paramount ...	93 min.	A	8,360 ft.	Alan Ladd, Dorothy Lamour, Robert Preston	Very good general booking (C)	April 24, 1947	Not Fixed
Young Widow	United Artists	100 min.	A	9,027 ft.	Jane Russell, Louis Hayward, Penny Singleton	Doubtful booking (NC)	April 3, 1947	June 2, 1947

REISSUES

Day at the Races, A ...	M-G-M ...	109 min.	U	9,824 ft.	Marx Brothers, Allan Jones, Maureen O'Sullivan	Good reissue for Marx fans (CC)	April 24, 1947	May 19, 1947
Hold that Woman ...	Renown ...	64 min.	A	5,821 ft.	James Dunn, Frances Gifford, George Douglas	Acceptable revival for the masses (C)	April 17, 1947	Not Fixed
Marked Men	Renown ...	64 min.	A	5,781 ft.	Warren Hull, Isabel Jewel, Paul Bryan	Good reissue for the masses (C)	April 17, 1947	Not Fixed
*Non-Stop New York	International	72 min.	A	6,472 ft.	Anna Lee, John Loder, Frank Cellier	Handy reissue for the unsophisticated (C) ...	April 24, 1947	Not Fixed
Secret Evidence ...	Renown ...	64 min.	A	5,714 ft.	Marjorie Reynolds, Charles Quigley, Ward McTaggart	Useful second for average halls (NC)	April 17, 1947	Not Fixed
Tale of Two Cities, A ...	M-G-M ...	123 min.	A	11,351 ft.	Ronald Colman, Elizabeth Allan, Donald Woods	Outstanding reissue. Safe for the family (C) ...	April 10, 1947	April 21, 1947

What's Released in May, 1947

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length. Feet.	Stars.	"Kine." Review Date.
MAY 5	House of Tao Ling, The	20th Century-Fox ...	F. 9917	69	A	6,180	Kent Taylor, Dona Drake	Jan. 16, 1947
"	Late George Apley, The	20th Century-Fox ...	F. 9897	99	A	8,862	Ronald Colman, Peggy Cummins	Jan. 16, 1947
	Nobody Lives Forever	Warner	F. 9878	98	A	8,969	John Garfield, Geraldine Fitzgerald	Jan. 2, 1947
	Stranger from Santa Fe	Pathe	F. 9949	54	U	4,854	Johnny Mack Brown, Raymond Hatton	Jan. 30, 1947
"	*White Cradle Inn	British Lion	Br./Tr. 10112	83	A	7,538	Madeleine Carroll, Ian Hunter	Mar. 20, 1947
MAY 12	Checkmate	Columbia	F. 9829	54	U	4,859	Charles Starrett, Smiley Burnette	Dec. 19, 1946
"	Johnny O'Clock	Columbia	F. 10033	95	A	8,608	Dick Powell, Evelyn Keyes	Feb. 6, 1947
"	Other Love, The	M-G-M.	F. 10123	97	A	8,690	David Niven, Barbara Stanwyck	April 3, 1947
"	Step by Step	RKO-Radio	F. 10075	62	A	5,572	Lawrence Tierney, Anne Jeffreys	Mar. 13, 1947
"	Welcome Stranger	Paramount	F. 10049	108	A	9,700	Bing Crosby, Barry Fitzgerald	Mar. 6, 1947
MAY 19	Murder is My Business	Pathe	F. 9942	64	A	5,755	Hugh Beaumont, Cheryl Walker	Jan. 30, 1947
"	Trouble With Women	Paramount	F. 9107	82	A	7,187	Ray Milland, Brian Donlevy	April 11, 1946
MAY 26	*Crime Reporter	Exclusive	——	35	A	3,400	John Blythe, Jackie Brent	Jan. 23, 1947
"	Don't Gamble with Strangers ...	Pathe	F. 9945	65	A	5,997	Kane Richmond, Bernadene Hayes	Jan. 30, 1947
"	It's a Wonderful Life	RKO-Radio	F. 10149	129	A	11,610	James Stewart, Donna Reed	April 10, 1947
"	†Time, The Place and the Girl, The	Warner	F. 9880	103	A	9,440	Dennis Morgan, Jack Carson	Jan. 9, 1947
"	Undercover Girl	M-G-M.	F. 10122	90	A	8,061	Ann Sothern, Mark Daniels	Mar. 27, 1947

REISSUES

MAY 19	Day at the Races, A	M-G-M.	F 14926	109	U	9,824	Marx Brothers, Allan Jones	April 24, 1947
	*Hatters Castle	Paramount	Br./Dr. 4758	102	A	9,329	James Mason, Robert Newton	Mar. 6, 1947

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
*A British Picture. †In Colour.

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OF

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the 16 mm. monthly supplement

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WITH THE

MAY 22 ISSUE

OF

KINEMATOGRAPH WEEKLY

★

PEOPLE

More A.B.C. Changes in London—Crocker Returns to Elephant and Castle

THE promotion of CECIL BURRAGE to an A.B.C. area supervisorship has resulted in appointment of JOHN G. McKINNON ROE to the management of the Fulham Forum.

He joined the company in 1936, and in June, 1938, was placed in charge of the Blackheath Roxy. Two years later he enlisted in the Royal Corps of Signals, and on demobilisation early in 1946 became manager of the Stoke Newington Savoy. At the end of the year he followed Mr. Burrage as manager of the Holloway Savoy, and he still seems to be in the footsteps of his former predecessor, who was promoted from Fulham. He is a native of Gloucestershire, but now a confirmed Londoner by adoption.

Succeeding him at the Holloway Savoy is H. J. HYLAND, who spent many years in the legitimate theatre before transferring to kinemas.

He joined A.B.C. in 1937, was recalled to the Reserve of Officers on the outbreak of war in 1939, and on discharge in 1941 was appointed manager of the Union, Luton. In February, 1945, he became manager of the Richmond Ritz, whence he has now been transferred. He has also managed A.B.C. theatres at Middlesbrough, Norwich and elsewhere, and is a former member of the KINE. Company of Showmen.

☆

W. S. CROCKER, who opened the Birkenhead Ritz for Southan Morris last January, has returned to the Trocadero, Elephant and Castle.

After service with Granada Theatres he joined G.-B. Super Cinemas, and in 1937 opened their Watford theatre.

On the outbreak of war he was at the Kilburn State, which he left to join the R.A.F., spending six years in the Middle East and Western Desert, where he used his experience and skill in the organisation and management of concert parties.

☆

G. T. PRICE, ex-R.A.F., who was with A.B.C. at the Norbury Rex as trainee manager in September, 1945, and later at the Croydon Savoy, has been transferred to the Elephant and Castle Theatre and promoted to house manager. While in the R.A.F. he took part in Forces entertainments.

☆

F. J. FIELD, who has been appointed manager of the Odeon, Barrow-in-Furness, went to Bolton from Barnet (Herts) in July, 1944, as assistant manager of Odeon. Previously he was in business in London as a dealer in old masters.

☆

Manager of the newly opened Clifton (formerly New Royalty), Brixton Hill, is R. A. BRACKENRIDGE, who began his film career in the Wardour Street area at the head office of Granada Theatres and elsewhere. After a period as assistant and relief manager at various Granada theatres he joined the A.K.S. On demobilisation he joined Pathe Pictures, whence he moved to Golder's Green to work for Clavering at the Hippodrome and the Ionic Kinema.

☆

Sorry to learn that ARTHUR F. HAZEL is about to enter a Chelsea nursing home for observation and treatment for internal trouble. His many friends in the business (particularly around Brixton, where he ably assists Pat Walshaw in the management of the Odeon-Astoria) will join with us in wishing him a speedy return to activity.

☆

J. F. G. GIBBONS has been appointed assistant manager at the Streatham Astoria. Previously he was at the Mayfair, Tooting.

☆

N. F. SNARE has been employed as trainee manager at the same theatre. He is a recruit from the Forces and has not had previous experience of the entertainment business.

☆

D. McGREGOR, manager of the Rialto, Kirkcaldy, has been appointed to the Rutland, Edinburgh. His successor in Kirkcaldy is Mr. Stell, from Bournemouth.

Mr. McGregor has been with G.-B. for 15 years and became manager at Kirkcaldy in December, 1938. He served with Bomber Command of the R.A.F. for four years and was demobbed about 14 months ago.

☆

LESLIE HAWKINS, for the last eight and a half years manager of the New Hippodrome, St. Helens, retired from business on April 19. For many years Mr. Hawkins was associated with the legitimate theatre, and he made his first appearance on the stage in 1899.

Employees and their friends of the Scala, Runcorn, at a Kinema Ball arranged by Jack Campbell, manager of the Scala

Parents Told About Children's Clubs

Grafton Hutchinson, assistant controller of the National Kinema Club, visited Birmingham last week to address a joint meeting of the Birmingham branches of the Parents' National Education Union and the National Council of Women.

Most of the criticism concerning children's kinema clubs, he said, came from people who had never seen a programme and who made no effort to see what was shown to members of those clubs. The clubs were not primarily educational, and it was never intended that they should be. They were formed with the idea of giving children entertainment much more suitable than that to be found in the ordinary kinema performance. In addition, they tried to instil into them a sense of responsibility and civic consciousness.

The cause of much child delinquency was not to be found in films. Children did not join the clubs until they were seven years of age, and unless before they reached that age parents had given them some idea of what was right or wrong, the kinema manager could not be expected to do so.

On the Odeon and G.-B. circuits there were some 400 clubs and, while special films were now being made for them, it would probably be six years before all the films included in club programmes would be those specially made for children.

Authors to Confer

The 14th annual Congress of the International Confederation of Authors' and Composers' Societies, which, but for the war, would have taken place in 1939, is, at the invitation of the Performing Right Society, to be held in London this summer.

Rank Has Five Out of Six in Brussels Festival

B.F.P.A. SELECTIONS

SIX of Britain's finest feature films and sixteen top-grade short pictures are to contest with the U.S. for honours at the Brussels film festival in June.

Herbert Wilcox's new subject, "The Courtneys of Curzon Street," as yet unscreened in this country, is the first on the list.

The films were selected by members of the B.F.P.A. last week. The C.O.I and various trade interests selected the short films

The other five features are: "Great Expectations" (Cineguild), "Hue and Cry" (Ealing), "A Matter of Life and Death" (Archers), "Odd Man Out" (Two Cities), and "The Overlanders" (Ealing)

The Arthur Rank distribution organisation is represented by five of the features. Rank-controlled studios made three of the films.

Six of the short films were produced by the C.O.I. There are two cartoons and four films designed for children. Five of our best scientific and educational films are in the programme.

Brains Trust Launches Atom Film

Details of one of M-G-M's most spectacular campaigns—in connection with the première of "The Beginning or the End"—will be described in next week's issue of the KINE.

The campaign was designed to reach the public with an impact in keeping with the atomic theme of the picture which has been filling the Empire daily since its first presentation.

Highlight of the campaign was a famous brains trust, described in our Showmanship pages, posters, facsimile news sheets, special screenings to scientists and military experts, window displays, etc.

"The Courtneys of Curzon Street" in the "Mauretania"

Passengers travelling on the *Mauretania* on her first voyage since reconditioning had among their film fare the new Herbert Wilcox production, "The Courtneys of Curzon Street," which stars Anna Neagle and Michael Wilding. This is a British Lion release.

G.-B.I.'s SPONSORED DIVISION MOVE

Charles R. Oliver and the staff of the Sponsored and Documentary Films Division of G.-B. Instructional (formerly at 94, Jermyn Street, W.) have moved to Imperial House, 80-82, Regent Street, W.1. Telephone Regent 7222.

After a private viewing of "Nicholas Nickleby" at the Odeon, Liverpool, Liverpool justices agreed to the alteration of category from "A" to "U."

June Vincent and Freddie Steele, in a scene from THE BLACK ANGEL, to be Trade shown by G.F.D., to-day (Thursday), at the G.B. Large Theatre, at 10.30 a.m.

"Henry" Earns a Million Before U.S. Release

SINCE it opened at Boston on April 3, 1946, "Henry V" has earned over a million dollars in the United States and has not yet been generally released.

The picture will end a 46-week run in New York on May 3. It is currently at the Golden Theatre on a two-a-day advanced admission policy.

The American exhibition arrangements for the film were made by Paul Lazarus, Jnr., United Artists' advertising publicity director, and Harold Auten, of the J. Arthur Rank organisation in New York. They emphasise that "Henry V" has still not played any major first-run dates. Bookings have been restricted to 60 special engagements, primarily in university and college centres, in houses leased by the distributor in the U.S. and Canada.

Lazarus and Auten estimate that "Henry V" can play for several more years on its present policy.

Exclusive's Musical Booked for the Plaza

The new musical production, "Life is Nothing Without Music," directed by Horace Shepherd and starring Jessie Matthews, opened at the Plaza for a season on Friday, April 25.

The Trade show will be held by Exclusive at the Hammer Theatre on May 8. It will be attended by Miss Matthews.

"The Brothers" to Have World Premiere

Gainsborough's latest Sydney Box production, "The Brothers," will have its world première at the Gaumont, Haymarket, on Monday, May 12, at 7.30 p.m. Proceeds will be devoted to the R.N.V.R. Officers' Commemoration Fund.

It will open to the public at the Gaumont, Haymarket, and Marble Arch Pavilion on Tuesday, May 13.

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., May 1 and Wed., May 7

Thursday

Banjo (*RKO-Radio*)

Studio One. **10.30 a.m.**

Cast: Sharyn Moffett, Jacqueline White, Walter Reed, Una O'Connor. **Director:** Richard O. Fleischer.

Sharyn Moffett has the leading rôle in this story of a lonely child and her beloved dog, taken from a carefree life on a Southern plantation to the restrictions of a wealthy aunt's home in New England.

The story is told to a large extent against outdoor backgrounds. The child's problems, her efforts to adjust her undisciplined nature to her new surroundings and her ultimate triumph over circumstances provide simple drama and many amusing situations.

The Black Angel (*G.F.D.*)

G.B. Theatre. **10.30 a.m.**

Cast: Dan Duryea, June Vincent, Peter Lorre, Broderick Crawford. **Director:** Roy William Neill.

This Universal film offers Dan Duryea in a striking characterisation as a down-and-out music-hall pianist involved in a murder. In a last-minute endeavour to save an innocent man from execution, he turns detective to discover the real killer. It is claimed that the dénouement packs a surprise that few will be able to foresee.

Caught in the Draft (*Paramount*)

Private Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Bob Hope, Dorothy Lamour, Eddie Bracken, Lynne Overman. **Director:** David Butler.

One of the most successful of Paramount's Bob Hope comedies, "Caught in the Draft," is to be reissued. It is a hilarious story about the trials and tribulations of conscripts in the U.S. Army.

Friday

The Red House (*United Artists*)

Studio One. **10.30 a.m.**

Cast: Edward G. Robinson, Lon McCallister, Judith Anderson, Rory Calhoun, Allene Roberts, Julie London, Ona Munson. **Director:** Delmer Daves.

Sol Lesser's screen version of George Agnew Chamberlain's best-selling novel of mystery and violence in rural America.

Edward G. Robinson is cast as Pete Morgan, introspective farmer, who is finally convinced by his sister Ellen (Judith Anderson) and adopted daughter Meg (Allene Roberts) that young Nath Storm (Lon McCallister) should be given a job on the farm.

Naturally curious about the "mysterious Morgans," young Nath indiscreetly probes the household's past and background and ventures into the nearby Oxhead Woods against Pete's advice. Finally, Nath and Meg uncover the secret of the Red House.

Tuesday

Take My Life (*G.F.D.*)

Studio One. **10.30 a.m.**

Cast: Hugh Williams, Greta Gynt, Marius Goring, Francis L. Sullivan, Henry Edwards. **Director:** Ronald Neame.

Greta Gynt appears as an opera singer whose husband is accused of a murder in this Cineguild production. As the only person who knows that he is innocent, but unable to prove it, she follows up one slender clue—a snatch of song—which eventually leads her to the real murderer.

The accused husband is played by Hugh Williams, while Marius Goring has the rôle of a fanatical Scottish schoolmaster.

The Well-Digger's Daughter (*British Lion*)

Private Theatre. **10.30 a.m.**

Cast: Raimu, Fernandel, Josette Day, Charpin. **Director:** Marcel Pagnol.

This French production, with the original title of "La Fille Du Puisatier," centres on the chance meeting of the well-digger's daughter Patricia (Josette Day) with Jacques Mazul (Charpin), a young pilot.

She succumbs to his advances, but Jacques is summoned to his regiment the same night. Pat is forced to confess to her father that she is going to have a baby, and Jacques' parents refuse to acknowledge his responsibility. The story ends after the child is born and the two families are reunited when news is received that Jacques is alive.

The Homestretch (*20th-Fox*)

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Cornel Wilde, Maureen O'Hara, Glenn Langan, Helen Walker. **Director:** Bruce Humberstone.

A thrilling tale told against a race-track background. It contains some of the biggest racing scenes ever recorded with the camera. Scenes include Ascot, Jamaica Aqueduct, Belmont and Saratoga in the U.S.

A charming gambler falls in love with a girl engaged to another man. He sweeps her off her feet and marries her, but seems unable to settle down and accept his matrimonial responsibilities. It is only when she leaves him that he realises what he has lost and then proceeds to put his life in order.

One of the highlights of the film are scenes taken in London of the Coronation of King George VI.

Wednesday

The Brothers (*G.F.D.*)

Odeon. **10.30 a.m.**

Cast: Patricia Roc, Maxwell Reed, Finlay Currie, Will Fyffe, Andrew Crawford, James Woodburn. **Director:** David McDonald.

Sydney Box's adaptation of L. A. G. Strong's novel of the Western Isles. It is a dramatic story of love and hate among the crofters and fishermen of Skye. Many of the islanders themselves appear in the crowd scenes.

Patricia Roc has two new leading men in Maxwell Reed and Andrew Crawford, while Will Fyffe turns in another of his familiar character parts. James Woodburn plays a dour Scottish minister

Oh, Mr. Porter (*International*)

G.B. Theatre. **2.30 p.m.**

Cast: Will Hay, Moore Marriott, Graham Moffatt, Sebastian Smith, Agnes Loughlin. **Director:** Marcel Varnel.

Reissue of the comedy originally shown in 1937, in which the Hay trio portray the incompetent staff of a remote station in Northern Ireland.

William arranges an excursion and a mysterious character buys all the tickets. Meanwhile, Albert and Harbottle signal through an express by mistake and afterwards set out in search of the crash. They discover the excursion on a disused line with the occupants engaged in gun-running. Coupling their own engine, they bring them to justice in an exciting race along the track.

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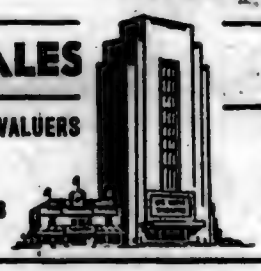
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SITUATIONS WANTED (Contd.)

MANAGERESS/Operator, now at liberty, invites offers, either position or joint; age 31.—M., Box 136, Kinematograph Weekly.

MANAGER (36) desires change, circuit or independent; West Country preferred; experience with live shows; keen, conscientious, smart appearance; excellent references; bonded.—U., Box 144, Kinematograph Weekly.

MANAGER DESIRES APPOINTMENT (KINEMA OR LEGITIMATE); JUST RELINQUISHED POSITION LICENSEE AND MANAGEMENT OF KINE. AND LEGITIMATE THEATRE IN SOUTH; AGE 45; SMART, EXCELLENT REFS.; 20 YEARS TWO MAJOR CIRCUITS; KEEN EXPLOITEER; MANY AWARDS; TECHNICAL KNOWLEDGE.—X., BOX 122, KINEMATOGRAPH WEEKLY.

MANAGER, age 34, desires position; 17 years' experience; knowledge of operating; disengaged.—G., Box 156, Kinematograph Weekly.

MANAGER (38) seeks appointment; 17 years' experience; good all-round man; West End and provincial managements; accept holiday relief.—Write F., Box 155, Kinematograph Weekly.

MANAGER and ASSISTANT MANAGER, both smart in appearance, desire change; extremely keen on exploitation; each possesses ability and initiative to mix well with all classes of patrons; capable of building up a good-class hall and controlling staff; at present in Oxfordshire area; available after May 24, 1947, for offers from MANCHESTER OR LONDON.—Communication: R. D. Edwards, 35, Grove Park, Camberwell, London, S.E.5.

INTERLUDES that Interest. Managements desiring capable Organist write with particulars; overseas or home appointment considered.—E., Box 129, Kinematograph Weekly.

FOR SALE & WANTED

A.C./D.C. Motors and Switchgear can be supplied from stock or at short notice. Also A.C. Motors wanted urgently, all sizes and voltages. Best prices offered.—John Phillips and Co. (Electrics), 31, Fortune Green Road, West Hampstead. Hampstead 8132.

NYLON Silk Parachute Material, no coupons; long panels cut from new paras.; white only; ideal for studio wardrobes, curtains, etc.; price 25s. parcel, postage 8d.—Celic and Co. (Dept. 746), Chestnut Avenue, Bedford.

TWENTY Kalee 8 projectors, reconditioned and converted to rear-drum shutter, complete with top and bottom spool-boxes if required; six Kalee 7 as above; four Kalee 6 as above; can be supplied fitted with new Imperial S2 or DS3 type soundheads, amplifiers, speakers, etc.—Imperial Sound System, St. Barnabas Road, Leicester.

SOUND Recorder, Vinten, standard type B.S., with complete optical system and oscillator, with interchangeable parts to record on 16-mm.; perfect condition. Amplifier to suit above, specially constructed by Voight, all stages, mounted on strong angle iron, 6 ft. by 3, with checking system for each section; a very fine instrument; in store during war, and condition not guaranteed; to be sold separately or as one lot; write, stating offer.—M., Box 111, Kinematograph Weekly.

FOR SALE BY KINEMA ENGINEER. Pair Peerless Hi-Lo lamps, complete, controls and 10-in. mirrors; reconditioned, like new; £140 pair. Pair Bauer low-intensity lamps, little used; slide attachment, changeovers and mirrors; only £55. Simplex rear-shutter double-bearing mechanisms; spool boxes; also front shutter ditto; rebuilt; £125 and £110. WANTED, Simplex 5 pt. stands. EQUIPMENT INQUIRIES, HOME AND ABROAD, INVITED.—Y., Box 123, Kinematograph Weekly.

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FOR SALE & WANTED (Contd.)

ROSS "C" Projector, complete with arc lamp, resistance, F.1 sound, amplifier, convertor, 230 D.C., 230 A.C. monitor speaker, two auditorium speakers, rewinder spare spools and carbons. This equipment is in first-class condition and can be inspected at Bracebridge Heath Hospital, nr. Lincoln.

FILING Cabinets, Steel Cupboards, Operators' Chairs, Desks, Fire and Burglar-proof Safes.—Office Furniture Co., Govt. Surplus Contractors, Vic. 8685 and 9770.

ROTARY Converters (2), input 230 volts, D.C. output 230 volts, A.C.1 amp., with smoothing block.—Offers: Box 3318, Robertson and Scott, Edinburgh, 2.

MOTOR-GENERATOR (1) (Macfarlane), input 460 volts D.C., output 70 volts 70 amps D.C.; price, with starter, £20.—Box 3317, Robertson and Scott, Edinburgh, 2.

1 VICTOR 40B model 16-mm. Projector and Stand, complete with speaker, power pack, all leads and spools, for sale. —Offers to 9, North Road, Bristol, 6.

ARC-LAMPS.—2 Kalee Vulcan H.I. type D.L., 30 to 60 amps., 10-in. mirrors, 1939 installed, £60 each.—Box 3316, Robertson and Scott, Edinburgh, 2.

ROTARY Converters (2), with starters, input 230 D.C., output 150 volts A.C.; also 2 Transformers for same, input 150 volts A.C., output 220 volts, 2.27 amps.—Offers, Box 3319, Robertson and Scott, Edinburgh 2.

DUE to closing of kinema. Contents, consisting of approx. 600 seats (250 in very good condition), also 1 B.T.H. Sound Unit, complete, and sundry other Kinema Equipment. Also Property, highly suitable for storage, warehouse, or workshop.—Further particulars apply to Secretary, Lancashire Entertainments, Ltd., Clarence Arcade Chambers, Ashton-under-Lyne. 'Phone: ASHton 1524 or 1010.

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FOR SALE & WANTED (Contd.)

ART Poster Paper required for kinema work. Any quantity bought. Good price paid. Colours immaterial.—Write, B., Box 151, Kinematograph Weekly.

COMPLETE Equipment of small kinema for sale, seats, projectors, soundheads, etc.—D., Box 153, Kinematograph Weekly.

TWO Ross Arc-lamps, just overhauled, new Ross mirror, £70; 230-volt Crypto rectifier, output 80 volts 50 amps., £65.—E., Box 154, Kinematograph Weekly.

NATIONAL DIESEL ENGINE, P.A. type, 24 h.p., 350 r.p.m., complete with compressor starter, cooling tanks, pipes and £80 SPARE parts, in EXCELLENT CONDITION, fitted late 1938. Can be seen working. (Buyer arranges transport.) £245 ON SITE.—Cinema Carpet Renovation Service, Beaumaris.

HIRE

NEWMAN-SINCLAIR Camera available for Hire; new and complete equipment.—Inquiries, Gerrard 1963.

PROFESSIONAL

PATENT Agents.—A. E. Hill, Chartered Patent Agent, 27, Chancery Lane, London, W.C.2. Tel.: Chancery 8444.

PATENTS

THE Proprietor of British Patent No. 476,714 for "Method of Scanning Images in Television Systems," desires to enter into negotiations with a Firm or Firms for the sale of the patent or for the grant of licences thereunder.—Further particulars may be obtained from Marks and Clerk, 57 and 58, Lincoln's Inn Fields, London, W.C.2.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

THEATRE SEATS

TIP-UP Chairs bought and sold.—R. Bovilsky, 34, Batson Street, Glasgow, S.2.

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CARPETS can now be dyed without removal by our unique process. This is additional to our well-established Cleaning and De-mothing Service for Carpets and Upholstery and general Interior Cleaning. Estimates gladly given.—Fleet Cleaning Services, 122, Southwark Street, S.E.1. Waterloo 7024.

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A.C./D.C. Motors supplied from stock or at short notice; also A.C. motors wanted urgently, all sizes and voltages. Best prices offered. — John Phillips and Co. Electrics, Dept. 4, 31, Fortune Green Road, W. Hampstead. Hampstead 8132.

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Two GBN Portable 35mm. Sound Projectors Pair	450	0
One pair Lumarc Lamphouses complete with control boxes .. .. Pair	160	0
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Kalee No. 12 spare mechanisms .. .. Each	110	0
Six Nevelin Rectifiers complete with bulbs .. Each	95	0
Four Petrol Electric Generators 1½Kw., 110 volts, 50 cycles, single phase.. Each	85	0
Kalee Intermittent. Units complete, type W244A Each	20	0
New large aperture lenses, T.T. & H., Ross and Kalee Super, 4½ in. to 8 in. focus Each	10	0
1 Kw. transformers in carrying cases, Universal voltages 110/240 .. .. Each	8	0
Radio Receivers for attachment to theatre sound system .. .. Each	7	10
Two circuit stage battons, £1 per 1 ft. run. Per section	7	0
New Ross Rewinders 35mm. Each	6	0
12-way film storage cabinets Each	5	0
As above — paintwork damaged .. .. Each	4	0
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TRADE SCREENINGS IN THE PROVINCES

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
		BIRMINGHAM.				
Tues., May 6	10.30 a.m.	Forum	The Falcon's Alibi	RKO-Radio	Tom Conway	A
,, ,, 6	10.30 a.m.	Futurist	Oh Mr. Porter (Reissue)	International	Will Hay	U
Wed., ,, 7	10.30 a.m.	Futurist	Hit Parade of 1947	British Lion	Constance Moore	U
,, ,, 7	10.30 a.m.	Forum	Fear in the Night	Paramount	Paul Kelly	A
Fri., ,, 9	10.30 a.m.	Scala	I'll Be Yours	G.F.D.	Deanna Durbin	U
,, ,, 9	10.30 a.m.	Forum	Banjo	RKO-Radio	Sharyn Moffett	U
		BRISTOL.				
Fri., May 9	10.30 a.m.	News Theatre	I'll Be Yours	G.F.D.	Deanna Durbin	U
		CARDIFF.				
Tues., May 6	10.30 a.m.	Empire	Hit Parade of 1947	British Lion	Constance Moore	U
,, ,, 6	10.45 a.m.	Odeon	Carnival in Costa Rica	20th Century-Fox	Dick Haymes	U
,, ,, 6	10.30 a.m.	Olympia	The Beginning or the End	M-G-M	Brian Donlevy	U
Wed., ,, 7	10.30 a.m.	Odeon	The Falcon's Alibi	RKO-Radio	Tom Conway	A
,, ,, 7	10.30 a.m.	Olympia	A Day at the Races (Reissue)	M-G-M	Marx Brothers	U
Thur., ,, 8	10.30 a.m.	Park Hall	Marked Men; Secret Evidence (Reissues)	Renown	Warren Hull	A
Fri., ,, 9	10.45 a.m.	Empire	I'll Be Yours	G.F.D.	Deanna Durbin	U
,, ,, 9	10.45 a.m.	Park Hall	The Earl of Chicago (Reissue)	M-G-M	Robert Montgomery	A
,, ,, 9	10.45 a.m.	Olympia	The Phantom Shot	International	John Stuart	A
,, ,, 9	10.30 a.m.	Capitol	Banjo	RKO-Radio	Sharyn Moffett	U
		GLASGOW.				
Tues., May 6	10.30 a.m.	Regal	Hit Parade of 1947	British Lion	Constance Moore	U
,, ,, 6	10.30 a.m.	La Scala	The Farmer's Daughter	RKO-Radio	Loretta Young	A
,, ,, 6	10.45 a.m.	Green's	The Red House	United Artists	Edward G. Robinson	A
Wed., ,, 7	11 a.m.	Playhouse	The Phantom Shot	International	John Stuart	A
Fri., ,, 9	10.45 a.m.	Cosmo	I'll Be Yours	G.F.D.	Deanna Durbin	U
,, ,, 9	10.30 a.m.	Regal	The Earl of Chicago (Reissue)	M-G-M	Robert Montgomery	A
		LEEDS.				
Tues., May 6	10.30 a.m.	Tower	Hit Parade of 1947	British Lion	Constance Moore	U
,, ,, 6	10.30 a.m.	Ritz	High Barbaree	M-G-M	Van Johnson	A
,, ,, 6	11 a.m.	Tatler	Knights of Freedom	Empire	———	U
,, ,, 6	10.30 a.m.	Scala	Banjo	RKO-Radio	Sharyn Moffett	U
Wed., ,, 7	10.30 a.m.	Ritz	The Farmer's Daughter	RKO-Radio	Loretta Young	A
Thur., ,, 8	10.45 a.m.	Tower	The Man Within	G.F.D.	Michael Redgrave	A
,, ,, 8	10.30 a.m.	Ritz	A Day at the Races (Reissue)	M-G-M	Marx Brothers	U
Fri., ,, 9	10.45 a.m.	Majestic	I'll Be Yours	G.F.D.	Deanna Durbin	U
,, ,, 9	10.30 a.m.	Tower	The Earl of Chicago (Reissue)	M-G-M	Robert Montgomery	A
,, ,, 9	10.45 a.m.	Tatler	Oh Mr. Porter (Reissue)	International	Will Hay	U
		LIVERPOOL.				
Tues., May 6	10.30 a.m.	Futurist	Hit Parade of 1947	British Lion	Constance Moore	U
,, ,, 6	10.30 a.m.	Scala	The Falcon's Alibi	RKO-Radio	Tom Conway	A
Wed., ,, 7	10.45 a.m.	Palais de Luxe	A Day at the Races (Reissue)	M-G-M	Marx Brothers	U
,, ,, 7	10.30 a.m.	Forum	Banjo	RKO-Radio	Sharyn Moffett	U
,, ,, 7	10.45 a.m.	Scala	The Red House	United Artists	Edward G. Robinson	A
Thur., ,, 8	10.45 a.m.	Palais de Luxe	The Earl of Chicago (Reissue)	M-G-M	Robert Montgomery	A
Fri., ,, 9	10.30 a.m.	Scala	I'll Be Yours	G.F.D.	Deanna Durbin	U
		MANCHESTER.				
Tues., May 6	10.30 a.m.	Theatre Royal	Hit Parade of 1947	British Lion	Constance Moore	U
,, ,, 6	10.45 a.m.	Deansgate	The Man Within	G.F.D.	Michael Redgrave	A
,, ,, 6	10.45 a.m.	Gaiety	The Earl of Chicago (Reissue)	M-G-M	Robert Montgomery	A
,, ,, 6	10.30 a.m.	Gaumont	Banjo	RKO-Radio	Sharyn Moffett	U
Wed., ,, 7	10.30 a.m.	Deansgate	The Falcon's Alibi	RKO-Radio	Tom Conway	A
,, ,, 7	10.45 a.m.	Gaiety	The Red House	United Artists	Edward G. Robinson	A
Fri., ,, 9	10.45 a.m.	Deansgate	I'll Be Yours	G.F.D.	Deanna Durbin	U
		NEWCASTLE.				
Tues. May 6	10.30 a.m.	Haymarket	A Day at the Races (Reissue)	M-G-M	Marx Brothers	U
,, ,, 6	11 a.m.	Essoldo	The Phantom Shot	International	John Stuart	A
,, ,, 6	10.30 a.m.	Pavilion	Banjo	RKO-Radio	Sharyn Moffett	U
Wed., ,, 7	10.30 a.m.	Essoldo	The Man Within	G.F.D.	Michael Redgrave	A
,, ,, 7	10.30 a.m.	Haymarket	The Earl of Chicago (Reissue)	M-G-M	Robert Montgomery	A
Thurs., ,, 8	10.30 a.m.	Stoll	Hit Parade of 1947	British Lion	Constance Moore	U
Fri., ,, 9	10.30 a.m.	Essoldo	The Falcon's Alibi	RKO-Radio	Tom Conway	A
,, ,, 9	10.30 a.m.	Pavilion	I'll Be Yours	G.F.D.	Deanna Durbin	U
		NOTTINGHAM.				
Tues., May 6	10.45 a.m.	Scala	Plainsman and the Lady	British Lion	William Elliott	A
,, ,, 6	10.30 a.m.	Carlton	The Beginning or the End	M-G-M	Brian Donlevy	A
Wed., ,, 7	10.30 a.m.	Carlton	The Falcon's Alibi	RKO-Radio	Tom Conway	A
,, ,, 7	10.45 a.m.	Scala	The Fabulous Suzanne	British Lion	Barbara Britton	A
Fri., ,, 9	10.30 a.m.	Elite	Hit Parade of 1947	British Lion	Constance Moore	U
,, ,, 9	10.45 a.m.	Scala	I'll Be Yours	G.F.D.	Deanna Durbin	U
		SHEFFIELD.				
Tues., May 6	10.45 a.m.	Hippodrome	The Fabulous Suzanne	British Lion	Barbara Britton	A
,, ,, 6	10.30 a.m.	Union St.	Blaze of Noon	Paramount	Anne Baxter	A
,, ,, 6	10.30 a.m.	Gaumont	The Farmer's Daughter	RKO-Radio	Loretta Young	A
Wed., ,, 7	10.30 a.m.	Picture Palace	Hit Parade of 1947	British Lion	Constance Moore	U
,, ,, 7	10.30 a.m.	Hippodrome	The Earl of Chicago (Reissue)	M-G-M	Robert Montgomery	A
,, ,, 7	10.45 a.m.	Cinema House	Knights of Freedom	Empire	———	U
Thurs., ,, 8	10.30 a.m.	Cinema House	The Falcon's Alibi	RKO-Radio	Tom Conway	A
Fri., ,, 9	10.30 a.m.	Gaumont	I'll Be Yours	G.F.D.	Deanna Durbin	U

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.

KINEMATOGRAPH WEEKLY
May 1, 1947

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